सिंघी जैन ग्रन्थमाला

[ग्रन्थाङ्क २२]

कवि-अब्दुल रहमान-कृत

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प्रतिष्ठापित एवं प्रकाशित

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[जैन आगमिक, दार्शनिक, साहित्यिक, ऐतिहासिक, वैज्ञानिक, कथात्मक – इत्यादि विविधविषयगुम्फित; प्राकृत, संस्कृत, अपभ्रंश, प्राचीनगूर्जर-राजस्थानी आदि नानाभाषानिबद्ध; सार्वजनीन पुरातन वाङ्मय तथा नूतन संशोधनात्मक साहित्य प्रकाशिनी सर्वश्रेष्ठ जैन ग्रन्थावलि.]

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तथा

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(प्राध्यापक — प्राकृत, संस्कृत एवं प्राचीन गुजराती आदि तुलनात्मक भाषाशास्त्र)



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अस्ति बङ्गाभिधे देशे सुप्रसिद्धा मनोरमा । मुर्शिदाबाद इत्याख्या पुरी वैभवशालिनी ॥ १
बहवो निवसन्त्यत्र जैना ऊकेशवंशजाः । धनाढ्या नृपसम्मान्या धर्मकर्मपरायणाः ॥ २
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बाल्य एवागतो यश्च कर्तुं व्यापारविस्तृतिम् । कलिकातामहापुर्यां धृतधर्मार्थनिश्चयः ॥ ४
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प्राप्ता पुण्यवता तेन पत्नी तिलकसुन्दरी । यस्याः सौभाग्यचन्द्रेण भासितं तत्कुलाम्बरम् ॥ ८
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सन्ति त्रयोऽपि सत्पुत्रा आप्तभक्तिपरायणाः । विनीताः सरला भव्याः पितुर्मार्गानुगामिनः ॥ ११
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अन्यच्च–

सरस्वत्यां सदासक्तो भूत्वा लक्ष्मीप्रियोऽप्ययम् । तत्राप्यासीत् सदाचारी तच्चित्रं विदुषां खलु ॥ १३
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अथान्यदा प्रसङ्गेन स्वपितुः स्मृतिहेतवे । कर्तुं किञ्चिद् विशिष्टं स कार्यं मनस्यचिन्तयत् ॥ २०
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तस्य सौजन्य-सौहार्द-स्थैर्यौदार्यादिसद्गुणैः । वशीभूय मुदा येन स्वीकृतं तत्पदं वरम् ॥ २५
कवीन्द्रेण रवीन्द्रेण स्वीयपावनपाणिना । रसं-नागाङ्क-चन्द्राब्दे तत्प्रतिष्ठा व्यधीयत ॥ २६
प्रारब्धं मुनिना चापि कार्यं तदुपयोगिकम् । पाठनं ज्ञानलिप्सूनां तथैव ग्रन्थगुम्फनम् ॥ २७
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पितृभक्तैश्च तत्पुत्रैः प्रेयसे पितुरात्मनः । तथैव प्रपितुः स्मृत्यै प्रकाश्यतेऽधुना पुनः ॥ ३८
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॥ सिंघीजैनग्रन्थमालासंपादकप्रशस्तिः ॥

स्वस्ति श्रीमेदपाटाख्यो देशो भारतविश्रुतः । रूपाहेलीति सन्नाम्नी पुरिका तत्र सुस्थिता ॥ १
सदाचार-विचाराभ्यां प्राचीननृपतेः समः । श्रीमच्चतुरसिंहोऽत्र राठोडान्वयभूमिपः ॥ २
तत्र श्रीवृद्धिसिंहोऽभूद् राजपुत्रः प्रसिद्धिभाक् । क्षात्रधर्मधनो यश्च परमारकुलाग्रणीः ॥ ३
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क्षत्रियाणीप्रभापूर्णां शौर्योद्दीप्तमुखाकृतिम् । यां दृष्ट्वैव जनो मेने राजन्यकुलजा ह्यसौ ॥ ६
पुत्रः किसनसिंहाख्यो जातस्तयोरतिप्रियः । रणमल्ल इति चान्यद् यन्नाम जननीकृतम् ॥ ७
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तेनाथाप्रतिमप्रेम्णा स तत्सूनुः स्वसन्निधौ । रक्षितः, शिक्षितः सम्यक्, कृतो जैनमतानुगः ॥ १०
दौर्भाग्यात् तच्छिशोर्बाल्ये गुरु-तातौ दिवंगतौ । विमूढः स्वगृहात् सोऽथ यदृच्छया विनिर्गतः ॥ ११

तथा च–

भ्रान्त्वा नैकेषु देशेषु सेवित्वा च बहून् नरान् । दीक्षितो मुण्डितो भूत्वा जातो जैनमुनिस्ततः ॥ १२
ज्ञातान्यनेकशास्त्राणि नानाधर्ममतानि च । मध्यस्थवृत्तिना तेन सत्त्वातत्त्वगवेषिणा ॥ १३
अधीता विविधा भाषा भारतीया युरोपजाः । अनेका लिपयोऽप्येवं प्रत्न-नूतनकालिकाः ॥ १४
तेन प्रकाशिता नैके ग्रन्था विद्वत्प्रशंसिताः । लिखिता बहवो लेखा ऐतिह्यतथ्यगुम्फिताः ॥ १५
स बहुभिः सुविद्वद्भिस्तन्मण्डलैश्च सत्कृतः । जिनविजयनाम्नाऽसौ ख्यातोऽभवद् मनीषिषु ॥ १६
यस्य तां विश्रुतिं ज्ञात्वा श्रीमद्गान्धीमहात्मना । आहूतः सादरं पुण्यपत्तनात् स्वयमन्यदा ॥ १७
पुरे चाहम्मदावादे राष्ट्रीयशिक्षणालयः । विद्यापीठ इति ख्यातः प्रतिष्ठितो यदाऽभवत् ॥ १८
आचार्यत्वेन तत्रोच्चैर्नियुक्तः स महात्मना । रस-मुनि-निधीन्द्वब्दे पु रा त त्वा ख्य मन्दिरे ॥ १९
वर्षाणामष्टकं यावत् सम्भूष्य तत् पदं ततः । गत्वा जर्मनराष्ट्रे स तत्संस्कृतिमधीतवान् ॥ २०
तत आगत्य संलग्नो राष्ट्रकार्ये च सक्रियम् । कारावासोऽपि सम्प्राप्तो तेन स्वराज्यपर्वणि ॥ २१
क्रमात् ततो विनिर्मुक्तः स्थितः शान्तिनिकेतने । विश्ववन्द्यकवीन्द्रश्रीरवीन्द्रनाथभूषिते ॥ २२
सिं घी पदयुतं जै न ज्ञा न पी ठं तदाश्रितम् । स्थापितं तत्र सिंघीश्रीडालचन्द्रस्य सूनुना ॥ २३
श्रीबहादुरसिंहेन दानवीरेण धीमता । स्मृत्यर्थं निजतातस्य जैनज्ञानप्रसारकम् ॥ २४
प्रतिष्ठितश्च तस्यासौ पदेऽधिष्ठातृसञ्ज्ञके । अध्यापयन् वरान् शिष्यान् ग्रन्थयन् जैनवाङ्मयम् ॥ २५
तस्यैव प्रेरणां प्राप्य श्रीसिंघीकुलकेतुना । स्वपितृश्रेयसे ह्येषा प्रारब्धा ग्रन्थमालिका ॥ २६
अथैवं विगतं तस्य वर्षाणामष्टकं पुनः । ग्रन्थमालाविकासाय प्रवृत्तिषु प्रयस्यतः ॥ २७
बाण-रत्न-नवेन्द्वब्दे मुंबाईनगरीस्थितः । मुंशीति बिरुदख्यातः कन्हैयालालधीसखः ॥ २८
प्रवृत्तो भारतीयानां विद्यानां पीठनिर्मितौ । कर्मनिष्ठस्य तस्याभूत् प्रयत्नः सफलोऽचिरात् ॥ २९
विदुषां श्रीमतां योगात् संस्था जाता प्रतिष्ठिता । भा र ती य पदोपेत वि द्या भ व न सञ्ज्ञया ॥ ३०
आहूतः सहकाराय सुहृदा स मुनिः कृती । ततः प्रभृति तत्रापि सहयोगं प्रदत्तवान् ॥ ३१
तद्भवनेऽन्यदा तस्य सेवाऽधिका ह्यपेक्षिता । स्वीकृता नम्रभावेन साऽप्याचार्यपदाश्रिता ॥ ३२
नन्द-निध्यङ्क-चन्द्राब्दे वैक्रमे विहिता पुनः । एतद्ग्रन्थावलीस्थैर्यकृत् तेन नव्ययोजना ॥ ३३
परामर्शात् ततस्तस्य श्रीसिंघीकुलभास्वता । भा वि द्या भ व ना येयं ग्रन्थमाला समर्पिता ॥ ३४
प्रदत्ता दशसाहस्री पुनस्तस्योपदेशतः । स्वपितृस्मृतिमन्दिरकरणाय सुकीर्तिना ॥ ३५
दैवादल्पे गते काले सिंघीवर्यो दिवंगतः । यस्तस्य ज्ञानसेवायां साहाय्यमकरोत् महत् ॥ ३६
पितृकार्यप्रगत्यर्थं यत्नशीलैस्तदात्मजैः । राजेन्द्रसिंहमुख्यैश्च सत्कृतं तद्वचस्ततः ॥ ३७
पुण्यश्लोकपितुर्नाम्ना ग्रन्थागारकृते पुनः । बन्धुज्येष्ठो गुणश्रेष्ठो ह्यर्द्धलक्षं प्रदत्तवान् ॥ ३८
ग्रन्थमालाप्रसिद्ध्यर्थं पितृवत्तस्य काङ्क्षितम् । श्रीसिंघीबन्धुभिः सर्वं तद्गिराऽनुविधीयते ॥ ३९
विद्वज्जनकृताह्लादा सच्चिदानन्ददा सदा । चिरं नन्दत्वियं लोके जिनविजयभारती ॥ ४०

सिंघी जैन ग्रन्थमाला

अद्यावधि मुद्रित ग्रन्थनामावलि

१ मेरुतुङ्गाचार्यरचित प्रबन्धचिन्तामणि मूलग्रन्थ २ पुरातनप्रबन्धसंग्रह ३ राजशेखरसूरिरचित प्रबन्धकोश ४ जिनप्रभसूरिकृत विविधतीर्थकल्प ५ मेघविजयोपाध्यायविरचित देवानन्दमहाकाव्य ६ यशोविजयोपाध्यायकृत जैनतर्कभाषा ७ हेमचन्द्राचार्यकृत प्रमाणमीमांसा ८ भट्टाकलङ्कदेवकृत अकलङ्कग्रन्थत्रयी ९ प्रबन्धचिन्तामणि-हिन्दी भाषान्तर १० प्रभाचन्द्रसूरिरचित प्रभावकचरित 11 Life of Hemachandrachārya By Dr G Buhler १२ सिद्धिचन्द्रोपाध्यायरचित भानुचन्द्रगणिचरित १३ यशोविजयोपाध्यायविरचित ज्ञानबिन्दुप्रकरण १४ हरिषेणाचार्यकृत बृहत् कथाकोश १५ जैनपुस्तकप्रशस्तिसंग्रह प्रथम भाग १६ हरिभद्रसूरिविरचित धूर्ताख्यान १७ दुर्गदेवकृत रिष्टसमुच्चय १८ कवि अब्दुल रहमानकृत सन्देशरासक

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संप्रति मुद्यमाण ग्रन्थनामावलि

१ खरतरगच्छगुर्वावलि २ कुमारपालचरित्रसंग्रह ३ विविधगच्छीयपट्टावलिसंग्रह ४ जैनपुस्तकप्रशस्ति संग्रह, भाग २ ५ विज्ञप्तिलेखसंग्रह ६ उद्द्योतनसूरिकृत कुवलयमालाकथा ७-८ उदयप्रभसूरिकृत धर्माभ्युदयमहाकाव्य तथा कीर्तिकौमुदी आदि अन्यान्य अनेक प्रशस्त्यादि कृतिसंग्रह ९ जिनेश्वरसूरिकृत कथाकोषप्रकरण १० मेघविजयोपाध्यायकृत दिग्विजयमहाकाव्य ११ शान्त्याचार्यकृत न्यायावतारवार्तिकवृत्ति १२ महामुनि गुणपालविरचित जंबूचरित्र (प्राकृत) १३ जयपाहुडनाम निमित्तशास्त्र १४ कोऊहलविरचित लीलावती कथा (प्राकृत) १५ गुणचन्द्रविरचित मन्त्रीकर्मचन्द्रवंशप्रबन्ध १६ नयचन्द्रविरचित हम्मीरमहाकाव्य इत्यादि इत्यादि

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मुद्रणार्थ निर्धारित एवं सज्जीकृत ग्रन्थनामावलि

१ भानुचन्द्रगणिकृत विवेकविलासटीका २ पुरातन रास-भासादिसंग्रह ३ प्रकीर्ण वाङ्मय प्रकाश ४ भद्रबाहुसूरिकृत भद्रबाहुसंहिता ५ सिद्धिचन्द्रोपाध्यायविरचित वासवदत्ता टीका ६ जयसिंहसूरिकृत धर्मोपदेशमाला ७ देवचन्द्रसूरिकृत मूलशुद्धिप्रकरणवृत्ति ८ रत्नप्रभाचार्यकृत उपदेशमाला टीका ९ यशोविजयोपाध्यायकृत अनेकान्तव्यवस्था १० जिनेश्वराचार्यकृत प्रमालक्षण ११ महानिशीथसूत्र १२ तरुणप्रभाचार्यकृत आवश्यकबालावबोध १३ राठोड वंशावलि १४ उपकेशगच्छप्रबन्ध १५ सिद्धिचन्द्रकृत काव्य प्रकाशखण्डन १६ वर्द्धमानाचार्यकृत गणरत्नमहोदधि १७ प्रतिष्ठासोमकृत सोमसौभाग्य काव्य १८ नेमिचन्द्रकृत षष्ठीशतक (पृथक् पृथक् ३ बालावबोध युक्त) १९ शीलाङ्काचार्य विरचित महापुरुष चरित्र (प्राकृत महाग्रन्थ) २० चंदप्पहचरियं (प्राकृत) २१ नम्मयासुंदरीकथा (प्राकृत) २२ नेमिनाह चरिउ (अपभ्रंश महाग्रन्थ) २३ उपदेश पदटीका (वर्द्धमानाचार्यकृत) २४ निर्वाणलीलावती कथा (सं. कथा ग्रन्थ) २५ सनत्कुमारचरित्र (संस्कृत काव्य ग्रन्थ) २६ राजवल्लभ पाठककृत भोजचरित्र २७ प्रमोदमाणिक्यकृत वाग्भटालङ्कारवृत्ति २८ सोमदेवादिकृत विदग्धमुखमण्डनवृत्ति २९ समयसुन्दरादिकृत वृत्तरत्नाकरवृत्ति ३० पाणिनीयद्व्याश्रयदर्पण ३१ पुरातनप्रबन्धसंग्रह-हिन्दी भाषान्तर. ३२ भुवनभानुचरित्र बालावबोध ३३ भुवनसुन्दरी चरित्र (प्राकृत कथा) इत्यादि इत्यादि

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CONTENTS

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ABBREVIATIONS

A. B. C.	The three Mss used for constituting the text of the SR.
abl.	ablative.
abs	absolutive.
acc.	accusative.
AM.	'Apabhramśa Metres' by H. D. VELANKAR (*JUB*. II. iii, Nov. 1933. pp. 32–54; V. iii, Nov. 1936 pp. 41–71)
Ap.	Apabhraṁsa.
As.	*Apabhraṁśa-Studien* by L. ALSDORF, Leipzig, 1937.
Bh.	*Bhavisattakaha von Dhaṇavāla* ed. H. JACOBI, München, 1918.
BLOCH	
Ch.	*Chandonuśāsana* of Hemacandra (pub. Devkaran Mulchand Sheth, Bombay. 1912)
CK.	*Chandahkośa* of Ratnaśekhara (= Appendix I to AM. I, *JUB* II iii Nov. 1933, pp. 54–61).
DAVE	*Gujarāti Language* by T. N. DAVE, London, 1935.
Deś.	*Deśīnāmamālā* of Hemacandra (BSS. XVII).
f. fem.	feminine
fut.	future
gen.	genitive
GL.	*Gathālakṣana* of Nanditādhya (ed. H. D. VELANKAR *ABORI*, XIV. i-ii, 1933; pp. 1–38).
Guj	Gujarāti
He.	*Hemacandra's Prakrit Grammar (= VIII chapter of the Siddhahema)* ed. P. L. VAIDYA, 1928.
Hr.	*Harivaṁśapurāṇa* ed. L. ALSDORF (Hamburg, 1936)
imper.	imperative.
instr.	instrumental
KD.	*Kavidarpanam* ed. H. D. VELANKAR (*ABORI* XVI i-ii, 1935 pp. 44–89; pp. 37–60).

Kp.	*Der Kumārapālapratibodha* by L. Alsdorf Hamburg, 1928.
loc.	locative
Mār.	Mārwāri
m. masc.	masculine
Ms(s).	manuscript(s).
n. new.	neuter.
nom.	nominative
OWR.	Old Western Rājasthāni
part.	participle.
Pischel	*Grammatik der Prakrit-Sprachen* by R. Pischel, Strassburg, 1900.
Pk.	Prākrta
plur.	plural
Pr.	*Prākrta-Paiṅgalam* ed. C. M. Ghosh (Bibliotheca Indica, 1902) (The references are to the section on the मात्रावृत्त unless this indicated otherwise)
pres.	present
pret.	preterit
San.	*Sanatkumāracaritam* ed. H. Jacobi, München, 1921.
Sc.	*Svayambhūcchandas* of Svayambhū ed. H. D. Velankar (*JUB.* V. iii, Nov. 1936, pp. 72–93).
Shahidullah:	*Les Chants Mystiques de Kāṇha et de Saraha*: ed. M. Shahidullah, Paris, 1928.
sing.	singular
Sk.	Samskrta
Sr.	*Sandeśarāsaka*
Tulsidas	*Rāmacaritamānasa* of Tulsidas
Turner	'Gujarati Phonology' by R. L. Turner (*JRAS.* 1921)
Tessitori	*Notes on the Grammar of the Old Western Rajasthani Language* by L. P. Tessitori (*I. A.*)
VJS.	*Vṛttajātisamuccaya* of Virahāṅka ed. H. D. Velankar (JBBRAS, n. s., V. iii 1929, pp.
voc.	vocative
Vr.	*Varṇaratnākara* of Jyotirīśvara-Kaviśekharācārya. ed. S. K. Chatterji and Babua Misra, Calcutta 1940.

Kp.	*Der Kumārapālapratibodha* by L. Alsdorf Hamburg, 1928.
loc.	locative
Mār.	Mārwāṛī
m. masc.	masculine
Ms(s).	manuscript(s)
n. new.	neuter.
nom.	nominative
OWR.	Old Western Rājasthānī
part.	participle.
Pischel	*Grammatik der Prakrit-Sprachen* by R. Pischel, Strassburg, 1900.
Pk.	Prākṛta
plur.	plural
Pp.	*Prākṛta-Paiṃgalam* ed. C. M. Ghosh (Bibliotheca Indica, 1902) (The references are to the section on the मात्रावृत्त unless this indicated otherwise)
pres.	present
pret.	preterit
San.	*Sanatkumāracaritam* ed H. Jacobi, Munchen, 1921.
Sc.	*Svayambhūcchandas* of Svayambhū ed. H. D. Velankar (*JUB*. V. iii, Nov. 1936, pp. 72–93).
Shahidullah:	*Les Chants Mystiques de Kānha et de Saraha*: ed. M. Shahidullah, Paris, 1928.
sing.	singular
Sk.	Saṃskṛta
Sr.	*Sandeśarāsaka*
Tulsidas	*Rāmacaritamānasa* of Tulsidas
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Vjs.	*Vṛttajātisamuccaya* of Virahānka ed. H. D. Velankar (JBBRAS, n. s., V. i-ii 1929, pp.
voc.	vocative
Vr.	*Varṇaratnākara* of Jyotirīśvara-Kaviśekharācārya. ed. S. K. Chatterji and Babua Misra, Calcutta 1940.

स्वर्गवासी साधुचरित श्रीमान् डालचन्दजी सिंघी



बाबू श्रीबहादुर सिंहजी सिंघीके पुण्यश्लोक पिता

जन्म-वि सं १९२१, माग वदि ६ 卐 स्वर्गवास-वि सं १९८४ पोष सुदि ६

दानशील-साहित्यरसिक-संस्कृतिप्रिय

स्व. श्रीबाबू बहादुरसिंहजी सिंघी



अजीमगंज-कलकत्ता

जन्म ता. २८-६-१८८५] [मृत्यु ता ७-७-१९४४

Babu Shri Bahadur Singhji Singhi

My dear, sincere, and noble friend, Babu Shri BAHADUR SINGHJI SINGHI, who, under my special inspiration, had founded this SINGHI JAIN SERIES in 1931, in sacred memory of his saintly father, Babu Shri DALCHANDJI SINGHI and realizing whose uncommon devotion to the cause of learning as well as his ideal munificence, I also dedicated with my heart the dynamic and the precious portion of my remaining life to the Series, seeing whose fairly satisfactory and prompting progress in course of last twelve years who had, to find it in more advancing and comprehensive form in future, cherished an intense desire which resulted in associating the Series with the BHARATIYA VIDYA BHAVAN, according to a scheme outlined by me in the latest works published last year in it, is now no more to see the publication of this work! Full one year has now passed since the sad demise of that noble man. This is the first work of the SERIES that is being published after he departed from amongst us. In his revered memory, I am penning few lines here.

ON THE 7TH OF JULY, last year (1944) Babu Shri BAHADUR SINGHJI SINGHI left his mortal coils at the comparatively early age of fiftynine. His loss has been widely felt. His aged mother received this rude shock so ill that she did not long outlive him. His worthy sons have lost an affectionate and noble father, the industrialists and businessmen of the country one of their pioneers, the large number of his employees a benevolent master, scholarship one of its best patrons and the poor people of his native district a most generous donor. To me his loss is personal. My contact with him was a turning point in my life. Whatever I have been able, during the past fifteen years, to achieve in the field of scholarship is due directly to him. The financial assistance with which he backed up my activities was the least of his contributions. But for his love of scholarship with which he inspired me, this chapter of my life would have been entirely different.

* दे. ग.

Babu Shri BAHADUR SINGHJI SINGHI was born in Azimganj Murshidabad in Vikram Samvat 1941, in the ancient family of the Singhis, who were of old the treasurers of the Mughal emperors The family had passed through many vicissitudes of fortune and in the 17th century it migrated from Rajputana to Bengal but thanks to the energy and enterprise of Singhiji s father, Babu Shri DALCHANDJI SINGHI, the family firm became a very flourishing concern

Babu Dalchandji Singhi, was born in Azimganj (Murshidabad) in the Vikrama Samvat 1921 (1865 A D), and died in Calcutta on the 30th December, 1927 Owing to financial difficulties Dalchandji Singhi had abruptly to cut short his educational career and join the family business at the early age of 14 The family had been carrying on business in the name of **Messrs Hurisingh Nehalchand** for a long time though, in those days it was not at all a prominent firm But having taken the reins of the firm in his own hands Babu Dalchandji developed it on a very large scale, and it was mainly through his business acumen industry perseverance and honesty that this comparatively unknown firm of ' Hurisingh Nehalchand came to be reckoned as the foremost jute concern with branches in almost all the important jute centres of Bengal The fruits of Dalchandji Singhi s toils were immense, and the reputation of the firm in commercial circles was indeed, unique

Having thus brought his jute business to the most flourishing condition Babu Dalchandji Singhi diverted his attention to the mineral resources of India and spent many lacs of rupees in prospecting the coal fields of Korea State (C P), limestone deposits of Sakti State and Akaltara and the bauxite deposits of Belgaum and Sawantwadi and Ichalkaranji States His scheme for the Hiranyakeshi Hydro Electric Project and manufacture of aluminium from bauxite ores the first of its kind in India, is yet to be developed His mining firm **Messrs Dalchand Bahadur Singh** is reputed to be one of the foremost colliery proprietors in India While so engaged in manifold business, he also acquired and possessed vast Zamindari estates spreading over the districts of 24 Perganas Rangpur, Purnea Maldah etc

But the fame of Babu Dalchandji Singhi was not confined to his unique pos tion in commercial circles He was equally

well-known for his liberality and large-heartedness, though he always fought shy of publicity attached to charitable acts and often remained anonymous while feeding the needy and patronizing the poor. A few instances of his liberality are given below.

When Mahatma Gandhi personally visited his place in 1926, for a contribution to the Chittaranjan Seva Sadan, Babu Dalchandji Singhi gladly handed over to him a purse of Rs. 10,000.

His War contribution in the first world-war consisted in his purchasing War Bonds to the value of Rs. 3,00,000; and his contribution at the Red Cross Sales, held in March 1917, under the patronage of H. E. Lord Carmichael on Government House grounds, Calcutta, amounted to approximately Rs. 21,000, in which he paid Rs. 10,000 for one bale of jute which he had himself contributed. His anonymous donations are stated to have amounted to many lacs.

In his private life Babu Dalchandji Singhi was a man of extremely simple and unostentatious habits. Plain living and high thinking was his ideal. Although he had been denied a long academic career, his knowledge, erudition and intellectual endowments were of a very high order, indeed. His private studies were vast and constant. His attitude towards life and the world was intensely religious, and yet he held very liberal views and had made a synthetic study of the teachings of all religions. He was also well-versed in the Yoga-darśana. During the latter part of his life he spent his days mostly in pilgrimage and meditation. Noted throughout the district and outside for his devoutness, kindness and piety, he is remembered even now as a pride of the Jaina community.

During the last days of his life, Babu Dalchandji Singhi cherished a strong desire to do something towards encouraging research in important branches of Jaina literature and publishing their editions scientifically and critically prepared by eminent scholars. But fate had decreed otherwise; and before this purpose of his could become a reality, he expired.

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However, Babu Bahadur Singhji Singhi, worthy son of the worthy father, in order to fulfil the noble wish of the late

Dalchandji Singhi, continued to help institutions like the Jaina Pustaka Pracāraka Maṇḍala, Agra; the Jaina Gurukula, Palitana; the Jaina Vidyābhavana, Udaipur, etc.; and also patronized many individual scholars engaged in the publication of Jaina literature. Besides. with a view to establishing an independent memorial foundation to perpetuate the memory of his father, he consulted our common friend, Pandit Sri Sukhlalji, (formerly a Professor of Jainism in the Benares Hindu University), an unrivalled scholar of Jaina Philosophy, who had also come in close contact with the late Babu Dalchandji Singhi, and whom the latter had always held in very high esteem. In the meanwhile, Babu Bahadur Singhji Singhi incidentally met the late Poet, **Rabindranath Tagore**, and learnt of his desire to get a chair of Jaina studies established in the Viśva Bhāratī, Shantiniketan. Out of his respect for the Poet, Babu S'rī Bahadur Singhji readily agreed to found the chair (provisionally for three years) in revered memory of his dear father, and pressingly and cordially invited me to organize and conduct the same. I accepted the task very willingly, and felt thankful for the opportunity of spending even a few years in the cultural and inspiring atmosphere of Viśva-Bhāratī, the grand creation of the great Poet, Rabindranath.

During the period of 10 years of my principalship of the GUJARAT PURATATTVA MANDIR, Ahmedabad, and even before that period, I had begun collecting materials of historical and philological importance, and of folk-lore etc., which had been lying hidden in the great Jaina Bhandars of Patan, Ahmedabad, Baroda, Cambay, etc. I induced my noble friend Babu Bahadur Singhji Singhi, also to start a Series which would publish works dealing with the vast materials in my possession, and also with other allied important Jaina texts and studies prepared on the most modern scientific methods. Hence the inauguration of the present **Singhi Jaina Series.**

At an early age Babu Bahadur Singhji joined the family business and by pushing ahead with his father's enterprises, succeeded in making the firm the foremost in the mining industry of Bengal and Central India. Besides he also acquired vast zamindaries and had interests in many industrial and banking concerns. This early preoccupation with business affairs prevented his having a college education. But Singhiji was

studious and introspective by nature. He devoted all his spare time to study and cultural development. He acquired an excellent command over several languages. Art and literature were the subjects of his choice. He was very fond of collecting rare and invaluable specimens of ancient sculpture, paintings, coins, copperplates and inscriptions. His manuscript collection contained a large number of rare works of historical and cultural importance, among which mention must be made of a unique manuscript of the Koran which was handed down from Baber to Aurangzeb and bears the autographs of all of them. His numismatic collection, especially of Kushan and Gupta coins, is considered the third best in the world. He also had a good and large collection of works of art and historical importance. Singhiji was a Fellow of the Royal Society of Arts (London), a member of the Royal Asiatic Society of Bengal, the Bangiya Sahitya Parishad, the Indian Research Institute and a Founder-Member of the Bharatiya Vidya Bhavan. He was also the President of the Jain Swetambara Conference held in Bombay in 1926. Though he had made no special study of law he was well up in legal matters. On one occasion in the Calcutta High Court when he found that even his distinguished lawyers were not properly representing his case he himself pleaded out the case successfully, much to the surprise of the opposite party who was a manager of a big European firm.

Though a highly religious and leading figure in the Jain Community he had an outlook which was far from sectarian. More than three-fourths of the six lakhs and over of his donations were for non-Jain causes. More often than not he preferred to give his assistance anonymously and he did not keep a list of his donations even when they were made in his name.

To the Hindu Academy, Daulatpur, Rs. 15,000/.
to the Taraqi-Urdu Bangala 5000/.
to the Hindi Sahitya Parishad 12,500/.
to the Vishuddhanand Sarasvati Marwari Hospital 10,000/.
to several maternity homes 2,500/.
to the Benares Hindu University 2,500/.
to the Jiaganj High School 5,000/.
to the Jiaganj London Misson Hospital 6000/.
to the Jain Temples at Calcutta and Murshidabad 11,000/.

to the Jain Dharma Pracharak Sabha, Manbhum 5,000/.
to the Jain Bhavan, Calcutta, 15,000/
to the Jain Pustak Prachar Mandal, Agra, 7,500/
to the Agra Jain Temple 3 500/
to the Ambala Jain High School, 2,100/
for the Prakrit Kosh 2 500/
to the Bharatiya Vidya Bhavan 10,000/

At the Singhi Park Mela held in Decembar, 1941, at his Ballyganj residence in which Viscount Wavell then Commander in Chief and Lord John Herbert, Governor of Bengal and Lady Herbert participated he donated Rs 41,000/ for the Red Cross Fund

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Really speaking, he did not in the least hanker after name and fame even though he was a multi millionaire and a big Zamindar, and even though he was a man of superior intellect and energy He was by nature taciturn and a lover of solitude Art and literature were the pursuits of his choice He was very fond of seeing and collecting rare and invaluable specimens of ancient sculpture painting coins copperplates inscriptions, manuscripts etc He spent all his spare time in seeing and examining the rarities which he had collected in his room as well as in reading He was seldom seen outside and he rarely mixed with society and friendly circles Wealthy persons like himself usually have a number of fads and hobbies such as seeing the games and races visiting clubs, undertaking pleasure trips etc, and they spend enormously over them, but Singhiji had none of these habits Instead of wasting money on such things he spent large sums on collecting ancient things and valuable curios and on the preservation and publication of important literature Donations to institutions and charities to individuals were, for the most part given by him anonymously I know it from my own experience that these gifts donations and charities reach a very high figure at the end of every year But he was so modest that on his being requested so often by me he did not show the least inclination to part with the names and whereabouts of the individuals and institutions that were the recipients of such financial aid from him By chance I came to know of a very recent example, just now, indicative of this characteristic of his nature In the year 1941 he shifted,

like other innumerable inhabitants of Calcutta, his headquarters to Azimganj (Dist. Murshidabad) when the fear of the Japanese invasion was looming large, and decided to stay there with his whole family during war time. Taking into consideration the present grievous condition of the country as well as the excessive scarcity of the grains in Bengal, he had stocked grains in large quantities with a view to distributing them gratis according to his capacity. Thereafter the problem of food became rather more serious and the prices had risen inconceivably high. Babu Bahadur Singhji Singhi could have earned four to five lacs of rupees if he had, like many other miserly merchants, sold off the hoarded lot of grains, taking undue advantage of the prevailing conditions. But he resisted the temptations, and had been daily distributing freely the grains among thousands of poor people who showered blessings on him; and he enjoyed a deep self-satisfaction. This is the most recent example that puts us in adequate knowledge of his silent munificence.

Really he was a very silent and solid worker and he had no desire to take active part in any controversies, social or political, though he had sufficient fitness and energy to do so. Still however he was skilful enough to do what was proper at the particular time. The following incident will best illustrate this statement. It was in the fitness of things that a wealthy multi-millionaire like him should give an appropriate contribution in the war funds. With this view he arranged in the second week of December, 1941, an attractive show, styled **Singhi Park Mela** in the garden of his residential place at Calcutta in which all the local people and officers of name and fame, including the Governor of Bengal, Sir John Arthur Herbert and lady Herbert as well as the Commanderin-chief (now the Governor-General) Viscount Wavell, had also taken part with enthusiasm. This show fetched thousands of rupees which were considered substantial financial help to the war funds.

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As mentioned above, the series was started, in 1931 A. D. when I worked as a Founder-Director of the Singhi Jain Chair in Viśvabhāratī at Shantiniketan, at Singhiji's request. It was, then, our aspiration to put the SINGHI JAIN CHAIR and the SINGHI JAIN SERIES on a permanent basis and to create a centre at

I also feel the same amount of joy and interest at the Bhavan's progress as Śrī Munshiji, its Founder-President and therefore I have been always offering my humble services in its various undertakings and activities.

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On the other hand, the Singhi Jain Series is the principal aim of my remaining life and the results of my thinking, meditation, researches and writings have all been devoted to the development of the Series. As life passes on, the time of activity is also naturally shortened and therefore it is quite appropriate, now, for me to chalk out lines of its future programme and permanence.

As Babu Bahadur Singhji Singhi, the noble founder and the sole patron of the Series, had placed the whole responsibility of the Series on me from its inception, he had also the right to expect that more and more works may more speedily and splendidly be published. I have neither seen nor come across any other gentleman who can match with him as regards generosity and unbounded zeal for the revival of ancient literature. On the works of the Series he had spent through me more than 75,000 rupees during his life-time. But he had not even once asked me, during this long period of a dozen years, as to how and for what works the amount was spent. Whenever the account was submitted to him, he did not ask for even the least information and sanctioned it casting merely a formal glance on the account sheets. But he discussed very minutely the details regarding things such as the paper, types, printing, binding, get-up, etc. as well as internal subjects like Preface and others, and occasionally gave very useful suggestions thereon with deep interest. His only desire being to see the publication of as many works as possible in his life-time, he was always ready to spend as much, after it, as required. He did not labour under a delusion that the things should be done in this or that way when he was no more.

As these were his ideas and desires concerning the Series and as every day that passed left me all the more convinced of the fickleness of my advanced life too, it was imperative for us to draw out a scheme for its future programme and management. Just at this time a desire dawned in the heart of Śrī

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Munshiji, to the effect that if the Singhi Jain Series be associated with the Bhāratīya Vidyā Bhavan, both the institutions would not only be admirably progressing but the Series would get permanence and the Bhavan, unique honour and fame by its hereby becoming an important centre for the studies of Jain culture and the publication of Jain literature. This well-intentioned desire of Munshiji was much liked by me and I conveyed it in a proper form to Singhiji who was, besides being a Founder Member of the Bhavan, also an intimate friend of Munshiji since long Eventually he welcomed this idea I also came to a final decision of associating the Series with the Bhavan, having consulted my most sincere friend, life-long companion and co-worker, Pt Sukhlalji, who is a well-wisher and an active inspirer of the Series, and who is also an esteemed friend of Babu Bahadur Singhji Luckily we all four met in Bombay in the bright half of Vaiśākh (V. S 1999) and on one auspicious day we all sat together and unanimously resolved, at the residence of Munshiji, to entrust the Series to the Bhavan.

According to that resolution, the publication of the Series thereafter began under the management of the Bhāratīya Vidyā Bhavan under my sole supervision and direction.

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In addition to transferring all sorts of copyright of the Series, Singhiji also donated a liberal sum of Rs 10,000 which will be spent on erecting a hall, to be named after him, in a prominent place in the Bhavan. In appreciation of this generous donation of Singhiji, the Bhavan has also resolved to style permanently the Department of Jain Studies as the "*Singhi Jain Sastra Sikṣapīṭha*'

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In the mean time we considered to purchase for the Bhavan a well equipped library of a retired professor living in Calcutta and consequently I was entrusted with the work of making a proper move in the matter. I then went to Calcutta for this very purpose and started negotiations through Singhiji with the professor whose demand was somewhere about Rs 50 000/- Singhiji asked me just casually as to what arrangement had been made for meeting with the costs. I promptly replied that there was no cause for worry so long

as donors like himself were there. He smiled at it with a suppressed sense of satisfaction and also remarked that he had to assume the role of a negotiator for a buyer who he himself was eventually to be. He considered seriously my candid utterance and made up his mind from that moment, lucky of course for the Bhavan, to donate the Library to the Bhavan. He invited the professor concerned to his residence and talked in my presence about the approximate cost of the whole collection which appearing rather more to him and to me, the bargain could not be struck. He himself thereafter suggested to me to go in for the Nahar collection and promised with his usual preparedness to make complete arrangements in due course of time for the same. As was natural with him, he disallowed me at the same time from making known his intentions to any one. From close association with him I very well knew this aspect of his sobre mind. This taciturnity of his mind was so much developed that even his sons who are equally able and worthy did not get a clue to his intentions till they were put into practice. But to our great mishap he did not live long enough to present this literary treasure to the Bhavan himself; but his eldest son and my beloved friend, Babu **Shri Rajendra Singh** has fulfilled his father's wish though he was totally ignorant of it and has got this unique collection for the Bhavan and spent Rs. 50,000/- for the purpose.

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Singhiji began to take keen interest in the progress and development of the Bharatiya Vidya Bhavan, seeing that it had at last become the centre of research and literary activities of Shri Munshiji and mine. In his last visit to Bombay he had also expressed to me his sincere desire to come and stay occasionally with us in the building of the Bhavan at Andheri when it is made over to us after the war.

At this time he also expressed with great enthusiasm his generous desire in clear terms as to how increasing progress of the Series can be achieved and how more works can be brought out with added speed. He also told me to make an arrangement, as I wished, regarding as much publication as possible of the works in the Series till I and he were alive, whishing me not to worry at all concerning the expenses. He mentioned that

he would not feel satisfied even if the present rate of the publication which is three to four works annually be raised to two works per month What a noble zeal and a domineering passion for the advancement of learning and literature !

Having been fully reinvigorated by this unequalled enthusiasm and liberality I came to Bombay and was immersed in making plans of a large scale production of the works in the Series and its extension in pursuance of his eager desire

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By the end of 1943 his health began to decline In the first week of January, 1944 when I went to him at Calcutta in connection with the work of the Bharatiya Itihasa Samiti I found him extremely unwell Notwithstanding his ill health he talked to me for more than a couple of hours on the day of my arrival there The first thing he did in the course of this lengthy, though very sweet talk, was to give me a mild reproof for undertaking the long and tedious journeys to Calcutta, Benares and Cawnpore in spite of my ill health He discussed with absorbing interest the details of the Samiti s proposed History of India, a subject of great interest to him. I could see that he was at that time quite forgetful of his physical ailments Our talks then drifted to the subject of the History of Jainism in which connection also he expressed his opinion about the material to be utilised for such a work At the termination of our talks, which this time lasted for over three hours, I found him much exhausted and drooping in spirits

On the 7th January his health took a turn for the worse On 11th January I went to take leave of him, which he, full of emotions, gave with a heavy heart, exclaiming "Who knows whether we shall meet again or not? I requested him to take heart and remain buoyant and assured him that he would be soon restored to normal health But while I was stepping out of his room my eyes were full of tears and his last words began to eat into my heart Ill luck prevented our second meeting That lofty and generous soul finally left its mortal habitat at mid day on 7th July 1944 May his soul rest in peace !

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Singhiji's worthy sons

Though the heavy loss caused by his sad demise is irreparable for me and the Jain community at large, still it is, indeed, a matter of real consolation that he has left behind him equally illustrious and worthy sons. His sons, Babu **Rajendra Singhji**, Babu **Narendra Singhji** and Babu **Virendra Singhji** are treading in the foot-steps of their revered father. It gives me a great pleasure to record here that during the past year on the Series alone they have spent about Rs. 20,000/-. They also handed over a some of Rs. 5000/- to the Indian Research Institute of Calcutta for the publication of the Jain works in Bengali language. In last January these Singhi brothers spent in the sacred memory of their late father and their grand-mother who had passed away soon after her son, a big sum of about two lacs for social purposes and for helping the poor with food, clothes, etc.

I have already mentioned how Babu Rajendra Singhji made a generous donation of Rs. 50000/- for the purchase of the famous Nahar Collection of Indological works which now forms a most precious part of the Bhavan's library. Babu Narendra Singhji has donated Rs. 3000/- for the foundation of a Jain Bhavan at Calcutta for which Babu Bahadur Singhji had already contributed Rs. 15000/-. He liberally gave Rs. 5000 at the ocasion of the celebration of the 'Vīraśāsana Mahotsava' in November 1944 which was held by the Digambar Jain Samāj. Further he has shouldered the responsibility of continuing now under his patronage to help the work of social and religious upliftment among the Sarāk tribe of Bengal which was started by his illustrious father and for which the latter had spent thousands of Rupees. Babu Rajendra Singhji and Babu Narendra Singhji have also very generously promised to continue to meet all the expenses of the **Singhi Jain Series** and requested me to bring out as many works as possible, at whatever cost so that this unique Series founded and cherished by their late lamented father may continue to bring to light the invaluable treasures of Jain literature and culture.

In recognition of his unique assistance the Bharatiya Vidya Bhavan has decided to perpetuate Singhiji s memory by naming its indological library as **Babu Bahadur Singhji Singhi Library** Further, one of its main halls will bear his name as **Babu Bahadur Singhji Singhi Hall** The Bhavan's Jain Department will also be known as the **Singhi Jain shastra Shikshapith**

9 AUGUST 1945
BHĀRATIYA VIDYĀ BHAVAN,
BOMBAY

JINA VIJAYA MUNI

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PREFACE

WHEN for the first time in 1912-13 A. C., I began to examine the Jain Bhandars at Pātan, my primary object then was to find out with a view to research the literary works composed in the Early Vernaculars. At that time I had yet little aquaintance with Sanskrit and Prākrit, but with Old Gujarāti (or the Old Western Rajasthani, as it is known among the scholars) I had cultivated a considerable familiarity. Of course I was as yet only a fresh student of it. My perusal and study of the research articles dealing with Gujarāti language and literature that were being published in the early Reports of the Gujarāti Sāhitya Pariṣad and also in the early numbers of the periodicals like the 'Gujarāti' had created in me a desire to know more and undertake investigation into these subjects. I had already come in close touch with the Rāsā compositions by the Jain monks of which there was such a profusion, and my visit to the Bhandars of various places had given me some idea as to what a big number of such works had been preserved in the Jain Mss. collections. The Bhandārs at Pātan were since long very famous for being the oldest and richest Mss. collections pertaining to this subject and so, when I got an opportunity to live in Pātan near Pūjyapāda Pravartaka Shri Kantivijayaji Mahārāj whom I considered as my highly revered Guru, I began to prepare a list of the Old Rāsās found in those Bhandārs in order to satisfy my curiosity and to have a general idea of how great an amount of such sort of vernacular literature was lying buried there. In this list the information was being gathered under the heads like title of the work, name of the author, date of composition, date of copying, extent of the work in *Granthāgras*, number of folios, condition of the Ms, etc.

During these years a controversy was raging in Gujarat among the scholars of Old Gujarātī as to who was the earliest poet in Old Gujarātī, and the non-Jain scholars almost unanimously had assigned that place to Narasinha Mahetā. But there were one or two Jain scholars who had declared their

objection to such a view and who, on the ground of some pre Narasimha Jain works that were within their knowledge, were trying to assign the honour of being the first poet of Old Gujarati to Vinayaprabha Upadhyaya, who had composed his *Gautamasvamirasa* at Khambhāt (Cambay) in 1412 V. S I too got interested in that controversy and accordingly I began to search carefully for older Gujarati poetical works In one of the Bhandars I found a Ms copied in 1357-58 V. S, the years during which the Hindu rule in Gujarat was nearing its end and Independent Gujarat was vanishing for ever between the jaws of Time The Ms contained a collection of many small works in Sanskrit, Prakrit, Apabhramśa and Old Gujarati Among these was found a poetical work called *Neminathacatuspadikā* of Vinayacandra which appeared to be a charming and typical representative of Old Gujarati works There was no doubt about its being some 75 or 100 years older than the *Gautamasvamirasa* and hence I prepared a complete copy of it and sent it to be published in the Paryuṣaṇa special number of the monthly 'Jain Svetambar Conference Herald' of the year 1913 At that time I had no specialized study of that subject so that I could supply an explanatory review, notes etc on it, but my eagerness to continue my research in that subject and to search for and examine more literary works of that type was increased to a degree and from that point of view I continued my efforts

It was about that period that I found a Ms of the *Samdeśarasaka* in the same Bhandar * This Patan Ms, contained the bare text of the poem without any thing like the Sanskrit *Avacuri* or *Tippana* On a superficial examination, its language appeared to me to be of a different sort from the language found in other Rasas and it was not properly intelligible to me, since I knew yet practically nothing of the Apabhramśa grammar But my continuous reading and study of Old Gujarati works had indirectly acquainted me somewhat with that language and consequently I could grasp the essence of the contents of the Rasaka I had read many times the *Prthviraja-Rasau* before and I could

* It was in this very Bhandar that I discovered *Prthvicandracarita* the oldest and earliest extensive prose work in Old Gujarati

make out that the language of the present Rāsaka was to some extent of that sort which was found in the *Pṛthvīrāja-Rāsau*, though the form appeared quite different. I became eager to study the Rāsaka and I copied it completely with my own hand. I also hoped to possibly find in the Bhandars some other Ms. of this poem containing some Ṭabbā (Gujarātī gloss) or Bālāvabodha on it, so that it can facilitate the understanding of the poem. For I had already come across in those Bhandārs some Mss. of the works like the *Bhāvanāsandhi* written in the same sort of language and containing a Gujarātī gloss. ‡

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After this some five to seven years elapsed. During this, I was progressing in my study of the Prākrit grammar. The study of Hemacandra's grammar helped me to peep into the exact nature of Prākrit, Apabhramśa etc. In 1918 A. C. when in Poona I was enganged in examining the Jain section of the Government Manuscript collection brought to the Bhandarkar Oriental Research Institute, I came across another Ms. of this Rāsaka there, and I was very glad to find that that new Ms. contained, as I had anticipated, a *chāyā*-like Sanskrit *Avacūrikā* on the text of the Rāsaka. I had then a mind to get prepared a transcript of that Ms. After this when I joined the Gujarāt Vidyāpīth and undertook to organize the activities of the Gujarāt Purātattva Mandir, I thought of publishing the Rāsaka in the Purātattva Granthāvali that was to be started by that Institution. I acquired the Ms. from Pātan as also from Poona and started to note down the variant readings, etc. gradually. But much progress could not be made in that owing to my being occupied with other undertakings. In the meanwhile I received a letter from that great indologist and German savant Prof. Hermann JACOBI. He had asked from me some information regarding the works of Apabhramśa literature that could be found in the Pātan Bhandars. For it was Prof. JACOBI who had started a new era in Apabhramśa studies by publishing the Apabhramśa texts *Bhavisattakaha* of Dhanapāla and the *Sanatkumāracarita* of Haribhadra and had begun to search diligently for the literary treasures of that language. I sent him particulars regarding the *Tisaṭṭhilakkhaṇa-Mahāpurāṇa* of Puṣpadanta together with

‡ सं. प.

a transcript of the *Hanumamsapurana* contained therein, which I had got previously prepared Afterwards I informed him of this *Samdesarasaka* also In the meanwhile, when I decided to go to Germany, he wrote to me 'When yow come, please bring with you the Ms of the *Samdesarasaka* or a transcript thereof I am very eager to see that work' etc Accordingly I took with me the transcript that I had prepared with my own hand and when in the summer of 1924 I saw that revered and aged Professor in Hamburg, I handed over to him that transcript He was very much thankful to me for the transcript and said that when he returned to his home at Bonn, he would, at leisure, go through the transcript and write to me his opinion etc regarding the work in detail And he kept the transcript with him But unfortunately he could not do or write anything in connection with this matter during my stay in Germany, being engaged as he was in some more pressing work

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I returned from Germany and remained wholly occupied in establishing the Singhi Jain Chair at Shantiniketan, in planning the Singhi Jain Series and other such works When the Bharatiya Vidya Bhavan was established in 1938 and the 'Bharatiya Vidya Series was started, I earnestly desired to publish this *Samdesarasaka* which was occupying my attention since so many years And so acquiring again the Mss at Poona and Patan, I got a fresh press-copy prepared from them After collating variants, I thought of publishing the work serially in the *Bharatiya Vidyā* (the Hindi Gujarati quarterly) In the mean time I came to know of a third Ms of the *Samdesarasaka* which was in the Jnanabhandar of Acharya Shri Jinaharisagarji at Lohavat in Marwar. I acquired that Ms also from the Acharya Besides the text, that Ms also contained a Tippana-like short Sanskrit commentary by some different writer Hence I decided to print that commentary also Thus ultimately the printing of the text of the present work with the variants from the three Mss and the Sanskrit commentaries from the Poona and Lohavat Mss was begun in 1941

In the beginning my intention was to publish merely the text with the Sanskrit commentaries and a few prefatory

lines by way of introduction. And accordingly I got the whole thing printed. But then some friends suggested that if the work is published with the indication of the critical apparatus and a critical introduction, it would add to the utility of that fine work for those interested in Apabhraṁśa. So I entrusted that task to my dear pupil and enthusiastic co-worker Prof. H. C. Bhayani, M. A., who, since last three or four years is deeply engaged in the study of Apabhraṁśa language and literature and who has acquired a substantial knowledge of that subject. As the result, the present work with its more substantial form is placed in the hands of the learned.

That Prof. Bhayani has spared no pains in studying his subject with requisite minuteness will be clear to all the discerning readers who will go through the pages of the 'Critical Study.' He has carefully investigated and recorded in a systematic manner the rich variety of grammatical forms and different types of metres that are evidenced in this poem. He has also treated the form and structure of the poem, has given an extensive summary of the contents and some informative notes from exegetical or metrical point of view, and has prefaced all this with a brief introduction intended to point out the specially interesting features of the poem. Thus Prof. Bhayani has increased the importance and utility of this publication for which I offer him sincere congratulations.

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Following is the description of the three Mss. which I have utilized *in editing the present text and the commentaries:*

Ms. A — *It is a Ms. from the Jain Section of the Govern*ment Mss. collection which is in charge of the Bhandarkar Oriental Research Institute, Poona and bears the number 181 of 1881-82. It contains 12 leaves. The date of copying is not given but looking to the condition of the Ms., it appears to have been written about 300 years ago. It is written in the Jain Devanāgarī script. The text of the Rāsaka is in a slightly bigger hand. Every side contains 11 to 12 line of the Rāsaka text and above each line is written, in a finer hand, something like a Sanskrit translation of the text which is styled *Avacūrikā*. The copyist of this *Avacūrikā* appears to be different from the scribe who had copied the text, for there is difference in the style of the characters. It seems that somebody must have

entered this Sanskrit *Avacūrikā* for his own guidance in the Ms. in his possession that was containing only the text. The name of the scribe is given thus at the end of the Ms. : इत्यवचूरिः । पंडितवरसकं समाप्तं । पं. नयसमुद्रेणलिखितं. But from this it cannot be made out whether this Nayasamudra is himself the author of this *Avacūrikā* or he has merely copied it. It is certain that he was a Jain monk. There have been many Jain monks bearing the name Nayasamudra and some of them have also some works in Old Gujarāti, etc. to their credit. But as the present scribe has given neither his spiritual lineage and preceptor, nor his date, there is no means to know anything about his time or his identification.

The scribe who has copied the text in this Ms. has not bestowed sufficient care on his task and consequently he has included as a part of the text those stanzas also which give the definition of some particular metre employed in a staza of the poem For example, the 18th stanza of the text is composed in *Raḍḍā* metre In the Ms. which must have served as the prototype to our Ms., somebody must have marginally entered the stanza defining Raḍḍā metre from some metrical treatise of an author called Nandaḍḍha. The scribe of our Ms., considering this definition stanza as a part of the text, copied it runningly with other stanzas of the text. Similarly because the 21st stanza is in *Paddhaḍī* metre, a stanza giving the definition of this metre has been included in the text as its part. The stanzas of the poem also have been numbered erroneously so that the last stanza, instead of being numbered 222 or 223, bears the number 216.

Ms B — This Ms was acquired from the Jñānabhandār of Achārya Shri Jinaharisāgarji at Lohāvat in Marwar. It contains 28 leaves in all. The name of the copyist is not given. But doubtlessly he was a Jain Though the name is not given he has mentioned the place and the day, from which we know that writing of this Ms. was completed at Hisāradurga (i. e. *Hisār fort in the Panjab) on the 8th day of the bright half of* Āṣāḍha, Wednesday. If some more trouble had been taken to put down the number indicating the year also, we would have got at least the exact date of the Ms. But as that thing is not done, it is not easy for us to say in what century the copy was prepared. Though if any scholar wishes to exactly find out

this date with the help of the ephemeris, he can do so because given the month, the fortnight, the Tithi and the day of the week, the corresponding year can be calculated. Having at present little time at my disposal, I could not undertake it. I wish some expert would try.

This Ms. contains, along with the text, short Ṭippana-like Sanskrit commentary, which gives just slightly more renderings of the original text than those given in the *Avacūrṇā* in the Ms A. The scribe of this Ms appears to have very little familiarity with Sanskrit and so he has committed many blunders of a grammatical or orthographic nature in copying the commentary on each stanza.

There are two stanzas at the end of this Ṭippana-like commentary, which give us some information regarding its author, etc. The author of this commentary was a Jain monk named *Lakṣmīcandra*, who was a disciple of *Devendrasūri* of the Rudrapalliya Gaccha. He has also mentioned the names of his father and mother and his family, which is seldom done by any Jain monk. According to this he belonged to the Prāgvāta family (i. e. the Porwād caste of the Banias). His father's name was Hāliga and mother's Tilakhū. He had composed this commentary in 1465 V. S.*

The second stanza indicates in what manner he prepared this commentary. The stanza is defective and its text appears in places corrupt, so the exact meaning cannot be made out. He says that he has not seen with his eyes any commentary of this poem, nor has he studied this poem before a teacher, nor has he listened to this Śāstra on the earth directly from the mouth of its author (?) But what explanations of this poem he heard from the mouth of the Kṣatriya named Gāhada, he wrote them out in the form of

* There a Ms. of the *Dharmābhyudayakārya* in Jain Bhandars at Pātan written by the same Lakṣmīcandra, at the end of which he has given 1440 V. S. as the date of copying. There has been given the same stanza which is found in the commentary on the *Saṁdeśarāsaka* with slight variation. It is as follows:

श्रीमत्प्राग्वाटवंशांबुधिविधुरिह यो हालिगस्तागजन्मा
पुत्रो मातुस्तिलख्याः प्रविदितचरणो रुद्रपल्लीयगच्छे ।
श्रीनरदेवेन्द्रशिष्यः स्वगुरुजनमभूत्पाम्परे नामनेन
लक्ष्मीचन्द्रो विधाभिश्वः सुधियः शोधयन्तु ॥

this *vārtā* (*vārtika*?) In this if anything that was not proper was unguardedly written by him it was not he, but, Gāhada who was to be held answerable for that Thus it appears that Lakṣmicandra learned the purport of the poem from some Kṣatriya named Gahada We do not know any thing else regarding this Gahada

From this commentary of Lakṣmicandra we can see that he was not a good student of Sanskrit He must have only a working knowledge of that language In spite of his defective knowledge of Sanskrit and his immature study he has enthusiastically tried to explain the purport of the Rasaka by writing in his broken style a commentary in the form of this '*vartika*', and to-day it has certainly proved of considerable help in understanding the poem It is probable that the *Avacurika* which is found in the Poona Ms (A) was prepared by some student on the basis of the substance of this commentary of Lakṣmicandra From what is said by Lakṣmicandra we can also surmise that possibly there was nothing like a Sanskrit commentary on the *Samdeśarasaka* before one written by Lakṣmicandra himself So in course of time this Apabhraṁśa poem of Abdala Rahamana being felt difficult to understand, Lakṣmicandra, who found the poem very attractive and worthy of study, learnt it from some Kṣhatriya called Gāhada who knew its language and purport tolerably well, and composed this *vṛtti* or *vartika* in his own words. Since, the text of the Rāsaka as found in this Ms and the one which forms the basis for the commentary are in some places at variance with each other, it is to be concluded that either the text and the commentary were copied from two different Mss or the prototype of this Ms must have been copied in the said manner.

Ms C — This is from a Bhandar at Patan The number of the leaves is 17, and the script is Jain Devanagarī The copyist is Muni Mānasāgara, who was a disciple of Upadhyaya Devasāgara Some Bhattaraka — the name has been scored off by somebody — got this copy prepared by Muni Manasagara Here also the date of copying is not given So we cannot say what must be the exact date, but looking to the condition of the Ms it appears to have been written during 1700–1750 V S

This Ms contains merely the text of the *Samdeśarasaka* The copyist has not put down the numbers to the stanzas, but

some space is left empty at the end of each stanza. This possibly means that as in other Mss., here also, the copyist intended to write the numbers with red ink or vermilion, but due to some reason it was left undone.

To give some idea of the size, characters etc. of these three Mss., a half-tone block of one page of each Ms. is given herewith.

I have sought to record at the base of the text of the Rāsaka the variant readings that are found in these three Mss. One who examines these variants will see that the text of the Rāsaka has come down to us with plenty of variants. The spelling and pronunciation in a spoken vernacular is subject to continual change dependent upon its currency in different places at different times and among different peoples. The work which becomes more popular and current, gathers still richer crop of variants. It is difficult to decide which one of the Mss. offering numerous variants is more correct and faithful to the original. If the author's date is definitely known, we can say that the Ms. which is written nearer to this date is more reliable. But when the author's date is indefinite, we cannot take it as a never-failing criterion that the earliest Ms. is the most reliable one. For a later Ms. can prove more authentic than an earlier one, if the former is copied from a prototype which is earlier than the latter. In such circumstances it is a very difficult task to constitute an authentic text of a work which abounds in variants. To illutrate this let us suppose there are two Mss. of a vernacular work composed in the 11th century. One of these is written in the 15th century and presents that form of language which, after successive transformations was current in that century. On the other hand the other Ms. is written in the 18th century, but as it is an exact reproduction of its prototype which belonged to the 13th century, we should consider this latter Ms. more authentic when we want to study the language of that work. I have many a time come across such cases during my researches.

But when we have no definite idea as to the time of the author, nor can we find any sure ground to fix the tradition of the Mss., the obviously least objectionable course would be to accept the majority reading in the constituted text and record

the remaining ones below. And in cases when all the Mss. disagree on a particular reading, grammar, metre and general style of the author should be the criteria of selecting the reading.

This is normally the method which I have followed in editing the present text. On examining the text one will find that the three above-described Mss. of this work presnt abundant variants. What is more, the text of the Rāsaka as given in B. and the words of the text which are found interspersed with Laṣmīcandra's commentary contained in the same Ms. differ at places from each other. As all the the three Mss. are undated, there is no evidence to consider any of them as older and more authentic than the rest. Hence generally I have accepted two criterions for the selection of the reading. The first is to accept that reading in the constituted text which is correct and found in the two Mss, the reading of the remaining Ms. being recorded below The second is, when the three Mss mutually disagree, to select that reading which appeared to me superior to others from a metrical, contextual, or stylistic view-point, the other two readings being given below.

There is no sort of consistency in the variants in each of the three Mss No uniformity is to be found in any one of the Mss. regarding grammatical forms or orthography. In all the Mss. a substantive of the A-stem is found now inflected, now uninflected In the case of verbal forms also sometimes we find a fuller form, while at other times it is found in a mutilated condition. And if one carefully examines the poem, one would discern that at times the author himself was responsible for employing such varying forms. The same sort of inconsistency is observable in the indication of the *y* glide that appears in the place of the elided intervocalic consonants In some places only *a* is found, while in others it is preceded by *y*. Thus as much lawlessness was found in the variants offered by the Mss, I had to adopt the above-described method of selecting the readings I am aware that such a method is not absolutely scientific or satisfactory, but under the circumstances I could not find any less objectionable alternative.

From the information that I have, I think there can be found still many more Mss. of this work from the Jain

Bhandārs. There is also the possibility of finding out another Sanskrit commentary or gloss on the text. For example, when the printing of the present text was finished, Shri Agarchand NAHTA of Bikaner sent to me an incomplete Ms. of this work from his private collection. There were seven leaves only, containing the first 109 stanzas of the text. The Ms. contained the Sanskrit *Vārtika* also, which was mostly identical with the *Avacūrikā* given here, but it was by a different author. Its first stanza was word for word the same as the first stanza of Lakṣmīcandra's commentary, excepting the fourth pāda, which instead of reading कुरुते सुधिपुरुष. as in Lakṣmīcandra, reads कुरुते लब्धिसुन्दरः. Accordingly we come to know that some Labdhisundara was the author of this commentary. The Ms. being incomplete, we have no means to know whether the author had said at the end anything regarding himself, his Guru, etc. Can this Labdhisundara be in any way connected with that Nayasundara who is mentioned at the end of the Poona Ms.?

Most of the readings of this Bikaner Ms. (N) are the same as those found in B, but there are places where the two Mss. differ and hence it appears that the Bikaner Ms. also has a different Ms. tradition from that of the three Mss previously described. From this, it will be seen that to prepare a really critical edition and present the text in a purer form, we should acquire as many Mss. of the work as is possible to get, and work on them with sufficient diligence.

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As Prof. Bhayani has, in his 'Critical Study' exhaustively treated most of the specially interesting and novel features of this work, it is not necessary for me to touch those aspects and I confine myself to saying a few words regarding the date of the author. I have not come across any definite external evidence which would fix our author's date. No reference to the *Saṁdeśarāsaka* is found in any other work. We have to make a probable guess regarding the author's time and here our first definite ground, which supplies at the same time the *terminus ad quem* for the date of the poem, is Lakṣmīcandra's commentary that is published here along with the text. The commentary is composed in 1465 V. S. (1409 A. C.). Therefore, it is obvious that the author of the *Saṁdeśarāsaka* flourished earlier to this date. But to say how much earlier

§ सं. रा.

would be a matter of mere speculation Still considering the form of its language and the nature of the information given in the text regarding the geographical places, I have reasons to believe that Abdala Rahamāna* the author of the present Rāsaka was born in some place situated on the western borders of India before the period of—though not much earlier to—the rise of Sultan Muhammad alias Shihabu-d din Ghori who established the sovereignty of Muslim rule on the throne of Delhi.

From the description given in the Rāsaka, it is clear that at that time the city of Multan in the Punjab was famous as the greatest of the holy places of the Hindus in the farthest precincts of the north-western India The temple of Sun god and Suryakunda that were there were famous all over India and it was a prosperous centre of Hindu culture. From this description we also gather that Multan was a flourishing city We can, therefore conclude that in the times of the author of the *Samdeśarāsaka* the ominous shadow of foreign invasion had not yet engulfed the city, and the Hindu cultural atmosphere held there its continuous and unrivalled sway After Shihabu-d din's invasion that glory of Multan disappeared never to get established again The mention of Khambhāt (Cambay), moreover, along with Multan in the Punjab and Vijayanagar or Vikramapura (to-day in the Jesulmere State) in the Marusthalī is also noteworthy The husband of the lady from Vijayanagara, who, suffering long separation sends the message to him, had gone to Cambay to earn riches and there being no end to his ambition, he does not leave Cambay for years. The message-carrier also is going on his way to Khambhāt with a written message to some similar enterpriser from Multan who has gone to Cambay with the same purpose. From this we can gather that the poem was composed about a period during which Cambay was a great centre of trade and commerce tempting enough to draw businessmen and enterprisers from far off countries like Sind, the Punjab etc If we look into the history of Cambay we see that it was during the reigns of the Cālukyan kings

* The text of the Sa gives the name of the author as *Addahamāṇa*, which is rendered by the commentaries as *Abdala Rahamana* So this form of the name is adopted by us, though current Muslim name is probably Abdul, and not Abdala

Siddharāja and Kumārapāla that Cambay had reached this height of fame as a flourishing trade centre. Soon after the death of Kumārapāla, the royal sway of Anahillapura was weakened and the political chaos consequent upon this brought down the decline of Cambay. When, through the shrewdness and skill of Vastupāla, Vīradhavala took in his hands the administration of Cambay, it was almost in the state of a deserted city. It was during the reigns of Siddharāja and Kumārapāla that the north western boundary of the kingdom of Gujarat had reached right up to the banks of the Indus and hence it was natural that the merchants from that frontier would run their business firms in Cambay which then occupied the position of being the foremost port of the kingdom of Gujarat. From all these I infer that the *Samdesarāsaka* must have been composed during the reign of Siddharāja or Kumārapāla i. e. in the latter half of the 12th century or at the latest, the first half of the 13th century of the Vikrama era

*

From the point of view of language also, the above suggested date appears to fit well. The particular form of language in which the poem is written gives us an impression that it must have been living and understandable by all at that time. The poet's aim was to make his work charming and attractive to the average man of his times and he can succeed in his aim then and then only, when he composes the poem in easy language and a plain style. The poet Abdala Rahamāna being an inhabitant of some place in the western part of India and different from the Hindus in religion and culture, cannot possibly have acquaintance with the language that he employs in the Rāsaka right from his birth. His mother-tongue or his language of common day-to-day intercourse must have been different. So he must have *mastered this language* from some seat of Hindu culture (perhaps it was Multan). From his statement we understand that he was well-versed in Sanskrit, Prakrit and Apabhramśa. That he had acquired proficiency in Prakrit is directly evidenced by the present Rāsaka. For, he has given in the Rāsaka some fine Prakrit Gāthās also and in introducing himself, he tells, in explicit words, of the notable reputation he has acquired in the field of Prakrit poetry and Prakrit songs (see stanza 4 in the text). For one possessing such a sound knowledge of

Prakrit and Apabhraṁśa, not to be knowing Sanskrit appeared next to impossible in those times. Thus this much we can say on good grounds that Abdala Rahamāna was very learned. He had composed many poems, songs etc. in chaste Prakrit. The cultured and the *élite* of that period considered Prakrit as a language of the yesterday which was a valuable source of literary enjoyment by virtue of its literature of tenderness and beauty. But only those could properly understand that language who had studied well its grammar and literature and who were otherwise also well—red. For the averagely-educated and uninitiated, Prakrit had become somewhat difficult to grasp. Consequently to cater to the contemporary literay demand, the authors had to write their works in Apabhraṁśa also which was the literary dialect of the time accessible to the common people. Actuated by some such motive Abdala Rahamāna seems to have composed his poem in the popularly current dialect of Apabhraṁśa. Hence he expresses his apprehension that the highly learned—the well-educated would not touch his work considering it to be mediocre or worthless, while those who are quite illiterate would not understand this and so they also cannot be expected to eagerly welcome this. But those who are neither ignorant, nor very learned, will certainly read this poem frequently.

By this time Apabhraṁśa also had acquired such a status in the literary world as could place it side by side with Sanskrit, Prakrit and Paiśāci which possessed rich literatures. There were two styles of Apabhraṁśa then current the 'classical style' and the 'popular style', called *Grāmya Apabhraṁśa* by Hemacandra in his *Kāvyānu-śāsana* The former style was, like Prakrit, characterised by well-defined and rigid grammatical rules and in it were composed in a tone of elegence great epics and voluminous narratives. The other style was like the unsophisticated people, direct, natural, uncomplicated and characterised by a flexible grammar. We can place *Samdesarāsaka* in this second category of the works in the popular style. Its language and sentiments earmark it as meant for the common people. Fortunately now we have come to possess a good number of Apabhraṁśa works written in the classical style, but we have not been so far similarly lucky in coming across works in the popular style which are very important and useful in the study

of the development of our modern vernaculars. From this view the present work should receive a good welcome.

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The language of the *Saṁdeśarāsaka* is, as I suggested just above, not enclosed in a rigid grammatical frame, but has a considerable flexibility of form. This fact suggests that the work was composed when Apabhraṁśa was passing through its last stage of decay and the New Vernaculars like its daughters were leaving behind their childhood stage. This period was, as already stated, the second half of the 12th century or the first half of the 13th century of the Vikrama era. In other words, this was exactly the period which covered up the whole life, from childhood to death, of Ācārya Hemacandra, the last grammarian to treat the fully developed form of Apabhraṃśa. Hemācārya died in 1230 V. S. Cambay had reached its height of progress and prosperity during his life-time. Soon after him the power of the kingdom of Gujarat waned and Cambay also fell to evil days. Within fifteen or twenty years after Hemacandra's death are started the series of invasions by Shihabuddin Ghori on the Punjab and the northern India, the Hindu kingdoms of Anangapāla of the Punjab, Cāhamāna Pṛthvīrāja of Delhi and Rāṣṭrakūṭa Jayacanda of Kanauj are destroyed, Multan which was like a stronghold of Hindu culture is ravaged and the trade relations established between Gujarat and north-western India become disconnected. The glimpses of the lost glory of these places are preserved in this poem. As we do not find such prosperous state of these cities restored to them at any time afterwards, I come to the plausible conclusion that our Rāsaka was composed before—but not much earlier to—the rise of Sultan Muhammad Ghori.

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This work of Abdala Rahamāna attractively handles atheme that is very simple and popular. In his descriptions nowhere do we find exaggeration to achieve effect or depiction of unreal sentiments. It gives a vivid picture of most natural emotions in direct words. The description of various seasons reflects the common experience. It is the climate which we find in Rājasthāna i. e. in Marusthala, Sind and the borders of the Punjab that is pointedly described here. The poet calls the hot wind blowing in summer by the name *Jhalhaḍā*

and it is known in Marusthala even today by the same name (*Jhankhar*) The *Atacanilu* notes *Dunduyālaka* i e *Dundafo* as its another name Again, in the description of Autumn there is a reference to putting of the Tilaka mark of sandal paste on the head of horses and cows Most probably it is indicative of the occasion of the Navaratra and Vijayadaśami festival In Rajasthan to-day also it is a custom to perform the worshipping ceremony in the horse's stable and the cowstall during the Daśera festival, and it is considered a specially festive occasion among the Rajput families

Among the Muslim poets who have composed in Indian vernaculars Amir Khusaro's (died in 1325 A C) name comes first and after him comes the famous poet Malik Mohammad Jayasi (c 1540 A C) who composed his *Padmavati* in the Avadhi language But until now we had not come across any work of a Muslim author written in the earlier and more widely employed cultural languages of India, Prakrit and Apabhramśa As such the present Apabhramśa poem interspersed with Prakrit can be considered as a very important work Its date also is earlier to those of the above named two poets and its subject-matter too is very attractive Accordingly, Abdala Rahamana appropriates the honour of being the first Muslim poet to assimilate Hindu culture and to master the Hindu literary style prevalent in his times

Let us hope that following Abdala Rahamana, who having drunk deep at the fount of Hindu culture and inspired by noble sentiments composed his invaluable work in the then common literary language of India our Muslim brethren of to-day also becoming inspired by similar sentiments will make their best contribution to the Indian literary treasures by composing works of value in our national literary language

I conclude this preface in the words of Abdala Rahamana himself

जेम अचिन्तिउ कज्जु तसु सिद्धु खणद्धि महंतु ।
तेम पढत-सुणताइ जयउ अणाइ अणंतु ॥

9th August,
1945

JINA VIJAYA MUNI

INTRODUCTION

The two striking traits of the Apabhraṁśa literature unearthed so far are its predominantly Jain character* and the purpose of religious edification inspiring its cultivation. Most of it is covered up by the Jain Dharmakathā and the epic-Purāṇic type of works continued from the Prakrit literature and includes Caritas, Purāṇas and Kathākośas. These together with some religious-didactic, mystical and subhāṣita works and a few treatises on metre exhaust all that could be found in the Apabhraṁśa literature known to us. This would go to create some doubt in our mind as to the existence of pure literary works as such in Apabhraṁśa. But if the wealth of varied citations in the metrical treatises of Svayambhū and Hemacandra (not to mention the names of some Apabhraṁśa epics cited by the latter) are any index, we must believe, what is otherwise also quite natural, that in *belles-lettres* too Apabhraṁśa continued and further developed the Prakrit literary types and traditions.

Moreover, Virahāṅka and Svayambhū specifically define an Apabhraṁśa literary *genre* called Rāsaa, Rāsā (Sk. Rāsaka). Their description of this poetic form as employing a variety of choice Apabhraṁśa metres would point to a type of compositions of modest range as compared with the more ambitious epic —something corresponding to the Khaṇḍakāvya of the Sanskrit literature. So far no such Rāsaka had come to light. The *Saṁdeśarāsaka* is the first published text to give us a concrete idea of the Rāsaka type of works.

Besides this speciality of the form, the present piece arouses our interest from another point of view also. The author of the *Saṁdeśarāsaka* was a weaver of the Muslim community named Abdala Rahamāna, son of the Mīrasena ‘of the famous Mleccha country in the West’. But if the author himself had not imparted this information, we could not have probably guessed that the poem was composed by a non-Hindu writer. Of course, the maṅgala verse in the beginning paying homage to the author of all this varied universe, and the conclusion of the poem proclaiming, ‘victory to one without beginning, without end’ are certainly peculiar, but it is only when we come to know of the Muslim authorship of this work that this opening and end become invested with a definite significance for us. Otherwise, in the facile handling of numerous

* We do know of a few Buddhist Apabhraṁśa works also and there are indications that the Hindus too did not quite neglect this medium of literary expression. These facts do not allow us to ascribe a sectarian character to Apabhraṁśa.

metres, in the charming manner in which the figures of speech are employed, in the easy flow of language or in the mastery of poetic craftmanship in general there is not a trace that can hint at the hand of a non-Hindu poet. And this presupposes on the part of the author a sound literary training on traditional lines and a close familiarity with Sanskrit, Prakrit and Apabhraṁśa masterpieces. The author's claim for these distinctions made in the introductory portion of the poem is thus anything but hollow. Parallels (from Prakrit, Apabhraṁśa or Vernacular literatures) to the expressions and ideas contained in certain passages of the *Saṁdesarāsaka* have been pointed out in Appendix I at the end, and this also emphasizes Abdala Rahamāna's well-versedness in the classical and contemporary literatures.

But this has no adverse implication as to the originality of the author. Though a Saṁdeśakāvya, the *Saṁdesarāsaka* is far above the common run of such type of compositions, the lifeless or mediocre imitations of the *Meghadūta*, some of them claiming our attention by their only virtue of being *tours-de-force*. This one fact of being able to produce something refreshing even from a theme that is overexploited speaks much favourably regarding the poetic powers of Abdala Rahamāna. As to his sense of form, descriptive powers, melodious diction etc., let the reader himself be a judge.

Lastly the language and metres of the poem are of no small interest. The author has not composed in the classical Apabhraṁśa which by his times was long 'dead'. He has adopted the 'living' literary medium of Late Apabhraṃśa which has strong admixture of Old Western Rājasthānī (especially its northerly idiom) with a touch of the early form of one (Braj?) of the Western Hindi group of dialects. Most of the metres employed in the *Saṁdesarāsaka* were currently used for early Vernacular poetic compositions also. One occupying himself with the study of the linguistic, metrical, structural or literary aspect of the Apabhraṁśa and Early Vernacular literatures cannot afford to neglect this fine literary piece from Abdala Rahamāna's pen.

I am grateful to my revered Guru Āchārya Shri Jinavijayaji for the opportunity and encouragement he gave me in my present studies in the *Saṁdeśarāsaka*. I express my sense of gratitude towards Prof. Dr. Sunitikumar Chatterji and Prof. Mahendra Pandya for kindly taking the trouble of going through the 'Critical Introduction' and 'Summary' respectively and making some valuable suggestions.

Harivallabh C. Bhayani.

A

A सञ्ज्ञक आदर्श प्रतिकृति

A CRITICAL STUDY

OF THE

GRAMMAR and METRES of the SAṀDEŚA RĀSAKA

By

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INTRODUCTORY

As one of the few texts of late, vernacular-coloured Apabhraṁśa, as a metrical work composed in a score of metres most of them of considerable interest from the view-point of the Middle Indian prosody, as a valuable specimen of the Apabhraṁśa रास-literature and as probably the only non-religious literary Apabhraṁśa work published so far, the संदेशरासक proves unique enough to make itself a focus of studious attention. In addition to this, the fact that it is from a Muslim author's pen is of no small interest. Hence, at the instruction of Acharya Shrī Jinavijayaji, who has brought out for the first time this critical edition, I have dealt below with the grammatical and metrical aspects and the literary form of the संदेशरासक, as also have supplied a stanzawise summary in English to facilitate reference.

GRAMMAR[1]

I ORTHOGRAPHY

§ 1 A conflicting and confused orthography is quite characteristic of the Ap Mss The spelling of grammatical forms and words even in the same Ms presents bewildering variations One form now exhibits an इ, now an ए Another form has at one time one of its vowels nasalized, while a second time it appears without the Anunāsika Similarly in the writing of व or व्, in the introduction of the 'य श्रुति or in the choice of न or ण much consistency is not to be found There are two or three facts which can be advanced to explain this remarkable orthographic variation of the Ap Mss One explanation which obviously suggests itself is to assume that in the speech of the author there actually obtained an option of pronunciation in the case of the forms or words concerned, the orthographic diversity being but a reflex of these optional pronunciations But this sort of assumption works in a limited number of cases only As regards the others, there is enough evidence, brought forth by ALSDORF (and JACOBI) through a statistical analysis of the form and word variants occuring in some Ap Mss, to prove that either confusion of phonetically similar forms or *divergent scribal practices* lie at the basis of this variation. Further it seems quite probable that some types of variants indicative of a stage of language more advanced than one represented by the text bear influence of the spoken idiom of the scribes and as such, are to be considered modernisms from a relative view point

These are the chief agencies responsible for the inconsistencies and divergences in the Ap orthography It is to be noted that even after taking everything into consideration, there would still remain as is amply borne out by the treatment below, a number of cases where it is considerably difficult to achieve some measure of certainty as to whether a particular form is really reflective of an actual alteration in pronunciation already developed in an authors time or it is merely a 'scribal' variant

1 As regards the method of treatment I have followed ALSDORF so far as it was suitable The sections on grammar in his Hp and Kp have been throughout kept before view and at several places drawn upon JACOBI's works are also consulted

In dealing with the orthography of the Sa., the following cases come for consideration:

Nasalisation

§ 2. As remarked at the outset, one and the same case-ending is at times nasalised, at times the Anunāsika is wanting. Only the statistical method can help to bring order into this state and to decide the dominant or preferred tendency. The question of nasalisation arises in connexion with the following forms:

(1) Locatives and instrumentals. The figures for the nasalised and unnasalised cases are[1].

	in °हिं	in °हि
loc. plur.	13	13
instr. „	31	50
loc. sing.	3	15
instr. „	11	11

A few of these cases can perhaps be transferred from the singular to the plural or vice versa, because their context is not helpful in deciding one way or the other.

§ 3. In bringing out the significance of the figures given above, some special remarks are called forth. The state of affairs regarding the orthography of the Mss. of the Sa. is in a way quite different from that of the Mss. of the Hr. In the case of the latter text the Mss. disagree *among themselves* regarding the spelling of a form at its each particular occurrence in the text, though, taken by itself each particular Ms. is for the most part consistent in spelling that form. Thus, for example, in one Ms. of the Hr. styled **A**, the ending of the gen. and the loc. sing. of the feminine अ-stems and of all the इ- and उ-stems is mostly written *°हिं*, while the Mss. styled **B** and **C** have almost always °हि instead. Now in contrast to this the Mss. of the Sa. show, barring insignificant exceptions, complete agreement in spelling a form at its one particular occurrence. *Thus, for a form occurring at a particular place in the text,*

1 Here as elsewhere below, the figures giving the number of times a particular type of forms is attested in the Sa are to be taken approximately, since at several places the text was found obscure or uncertain of interpretation.

either all the three Mss. of the Sa. have °हिं or all of them have °हि. They scarcely differ among themselves. Hence, the principle of determining the probably original spelling by the substantial majority of one sort of variants over those of the other sorts, though fully valid for the Mss. like those of the Hp., does not serve to solve the orthographical tangle of the Mss. of our text and consequently we have to fall back upon the alternative of assuming in the case of the endings like those considered above a varying pronunciation as °हिं or °हि. The proportion of the nasalised and unnasalised cases (2 : 3) indicates that the tendency to pronounce the final vowel of this ending unnasalised was comparatively stronger. These remarks are in substance applicable to other cases of nasalization considered below.

§ 4. (2) Genitives. As we shall see under § 51 **A**, the Apabhraṃśa presented by our text too, like the Śvetāmbara (or Gurjara) Apabhraṃśa of the San, has the 'assimilated' genitives. And since in the San. the gen plur. differs from the sing. only in having the final vowel of the ending nasalized, we can naturally expect to find a parallel state in our text. But the genitive plural forms of the feminine इ stems only come up to this expectation. They take °हि in the singular, and °हिं in the plural. For the rest such a distinction does not exist. The gen plur. ending of the अ stems is completely identical with the sing ending except possibly in one case उज्जाणहं 193*d* (plural?) in the constituted text and in random cases in mostly one Ms., e. g, A जोयंतयहं-पवहंतयहं 54*a*,*b*, but such cases are too scanty to deserve more consideration. It is instructive to note that there occur about four gen *sing* forms (कामिणिहिं 50*c*, कंतहं 104*b*, असहंतियहं 131*a*, आवंतियहं 131*b*) with their ending nasalised. As कामिणिहिं points out, their nasalisation is but the result of confusion with the plural ending and as such unjustified. Can it suggest that in the case of the gen. plur. ending of the अ-stems too, the nasalisation was optionally present?

§ 5. (3) Nom. and Acc. plur. forms of neuter अ stems. In our text there is no trace of the neuter forms in °अइं, excepting three cases which can be shown as occurring under specific conditions (§ 52. *Remarks*). The case-ending of the two out of these three is written °अं and of the remaining one, °अइ. In the Prakrit passages we come across one or

two cases having their ending unnasalised. There does not occur a single case of 'enlarged' nom. sing. form of neuter अ-stems with the ending °अउँ.

§ 6. (4) Pres. indic. 1. sing. In 17 cases all the three Mss. read the ending as °अउ, only once they agree in reading °अउं. Individually, once two Mss. have °अउं, and thrice only one (C). Thus here also the tendency to drop the Anunāsika is overwhelming.

§ 7. (5) Pres. indic. 3. plur. The following figures indicate the comparative strength of different variants for the endings:

°हिं	6	°इँ	0
°हि	19	°इ	11

Quite casually some one Ms. reads °हिं for °हि or confusing the third person singular forms in °अइ with the plural forms in °अइँ, *nasalizes them. B has some 19 cases of pres. 3. sing.* in °अइं.

§ 8. (6) Individual words. Once (154*b*) all the Mss. read इउँ, once (117*d*) two and twice (65*c*, 169*c*) only one, while thrice (80*a*, 92*a*, 134*d*) they agree in reading इउ. So also the second person singular pronoun appears as तुहु at all its occurrences, while once (77*b*) we have the modern form तूं (B तू). The pronominal forms पइ 7*a*, तइ 76*a*, 124*a*, मइ 81*a* etc. (more than a dozen occurrences) too appear without their final vowel nasalized. Further are to be mentioned कि 77*a*, 183*a* etc. (in combination with other particles: कि-हु 121*d*, कि-वि (B कि-वि) 91*b*); काइ (C कांइ) 124*a*; the locative adverbs तहि 102*c*, कहि 41*d* (cf. Hc. II 161); °सउ 74*b*, 79*a*, 99*a*. Such forms without the nasal mark are frequent in the Ap. texts composed in Eastern India as can be seen from the *Dohā-Kosas*. There also we come across इउ, मइ etc. See SHAHIDULLAH, p. 5; JACOBI: San, p. XXVIII mid.

Interchange between इ and य

§ 9. Writing य *for* इ or vice versa is *not* uncommon for the orthography of the Jain Mss. in general. But in the Mss. of the Sn. such cases are numerous and what is specifically noteworthy, all the three Mss. show a remarkable agreement in having य or इ at a particular place. This latter fact would suggest the probability of इ having in fact phonetically

developed into य. That it was actually so in some cases at least is clearly demonstrated by (i) रुसयण rhyming with सियलक्ख and णयणरिहिँ rhyming with दयवरिहिँ, and by (ii) विउयह (विउय° = विउइ = वियोगी) with the genitive ending °ह instead of °हि.

Such interchange of य, इ is seen also in the language of the *Doha Kosas* and in Old Bengali. For the development of medial °इ° into य under limited conditions in OWR see TESSITORI, § 4 (5).

On the other hand in some other cases the orthographic origin of य is suggested by a glance at the variants. C falsely reads य for इ 15 times, B 7 times and A 4 times.

§ 10. य is read for इ medial or terminal.

(a) in the stem. रय (= रइ = रति) 22*a*, गय (= गइ = गति) 20*b*, 105*d* etc., कयवर (= कइवर = कविवर) 44*d*, छायउ (= छाइउ = छदितम्) 148*a*, विउय (= विउइ = वियोगी) 200*d*, perhaps also णाय (णाइ 'as if') 53*d*, णाय (णाइ 'as if') 170*b*, पायउ (= पाइउ = प्राकृतम्) 183*d*, केयय (= केवइ = केतकी) 205*d*, Pk.[1] सयलज्ज (= सइल्ज = शैलजा) 40*a*.

(b) in the ending. °यण for °इण in the 'enlarged' instrumentals रुसयण 68*c*, कहियवण 91*c*, रहियवण 91*d*.

§ 11. Conversely इ is read for °य° in मइरद्धउ (= मयरद्धउ = मकरध्वज) 22*c*, आइग्गिहि (= आयग्गिहिँ i. e. आकर्णयन्ति) 45*a*, अइत्थि (= अयत्थि = अगस्ति) 159*b*, सइंति (= सयंति i. e. प्रगुदिता) 169*a*. The fact that C wrongly reads इ for य in 17 cases, B in 13 cases and A in 9 cases suggests that most of the above considered cases may be simply orthographic.

§ 12. Yaśruti. In our text the conditions regulating the appearance of the यश्रुति can be formulated thus: 'य'श्रुति is obligatory between अ आ and अ आ, forbidden before इ ई or उ ऊ and facultative in other cases. The solitary exception °मयूह (only in B) 137*b* is not quite certain as the particular text where it occurs has considerably suffered in transmission.

§ 13. ण and न. Initially both ण or न appear. Non-initially, when single, ण alone is permitted, when double or compounded with ह mostly it is written ण्ण or ण्ह and quite casually ण्ण.

1 The language of the Pk. Gāthās of the SR is considerably influenced by Apabhramśa. Hence at several places the illustrations from these Gathās too have been included in this treatment. On the other hand, doubtful or obscure cases have not been touched upon as a rule.

§ **14.** '*व् and* ब्,' Many Ap. Mss. do not distinguish ब् and व्. They write always व् for both. Unlike these, the Mss. of the SR. write व् and ब् fairly correctly. Only in sundry cases they are confused with each other, as: णिवड (=णिविड=निविड) 47*a* etc., विउणउ (=बिउणउ=द्विगुणकम्) 196*b*, वलाहय (=बलाहय=बलाहक) 160*a*, वाह (=बाह=बाष्प) 95*b* and 109*b*, वोल्लंत (=बोल्लंत i. e. अब्रवीत्) 95*c*, पुप्फंवर (=पुप्फंबर=पुष्पाम्बर) 202*b*, Pk. वरहिणी (=बरहिणी=बर्हिणी) and वरह (=बरह=बर्ह) 213*a*; वलियवय (=बलियवय) 80*b*, वाउलिय (=बाउलिय=व्याकुलिता) 94*b*.

For यश्रुति, म्>वँ and elision of an intervocalic व् see §§ 30, 33.

II Sound-Changes

§ 15. Apabhraṁśa phonology is non-existent as an independent entity. It is fundamentally identical with the Pk. phonology. Only a few alterations are peculiar to Ap. or figure in it with a strikingly greater prominence and as such they merit special consideration. Some of these have been already anticipated in the section on Orthography. In the following treatment[1] changes that have been caused under the stress of metre are dealt with first under a separate caption.

Prosodic Alterations

§ **16.** A light syllable is made heavy

(a) by lengthening: आलंकियउ (=अलं°=अलंकृत enlarged) 48*d*, पवासुय (=पवा° from प्र+√वस्) 102*c*, 184*a*, पावास (=प°=प्रवास) 118*c*, पाहार (=प°=प्रहार) 134*d*, पावासिय (=पवा°=प्रवासिन्) 179*c*, संगइ (=संगइ i. e. संगति) 156*b* (at the end of a Dohā-pāda), कुणाइ (=कुणइ=करोति) 217*b* (at the end of a Paddhaḍī-pāda); हीय (=हिय=हृत) 161*c*, कीअउ (=कि° i. e. कृत) 176*b*, कीयउ (=कि°=कृत enlarged) 199*d*, आणिहर (=अणि°=अनिहृत) 194*b*;

(b) by gemination of a simple consonant (i) either in the seam of compounds: णवविण (=णवविण=नव-विण) 171*a*, सिरम्मण (=सिरमण=शिरमण) 181*a*, तम्मय (=तमय) 205*c*, °पवस्सय (=पवसय=प्रवसत्) 217*c*, Pk. इक्कवइ (so to be read metri causa for the textual एकवइ) 11*a*, (ii) or in the body of the word (confined mostly to continuants like nasals, sibilants, liquids): रम्मण (=रमण) 56*c*, रम्मिरइ (=र°) 64*d*, णस्सिरइ (=णसि°) 117*f*, णम्मिरइ (=णमि°) 67*d*.

1 The Prakritized passages of the SR. mostly in Vastu-vṛttas and the section called षड्ऋतुवर्णन (St. 55-65) have been partially left out of consideration

संमाणियं (=समा° i. e. समम्) 78*b*, किम्म-इ (=किम-इ i. e. कथमपि) 118*c*, दुम्म (=दुम=द्रुम) 194*d*; दुरगार (=दुगार=दुगार) 184*d*, वुद्दीण (=वोलीण=व्यतलीन i. e. व्यतिक्रान्त) 204c. विअम्भइ (=विजृम्भते) 25*b* is probably regular as being based on a pronunciation *विजंभते;

(c) by the preservation or addition of an **Anusvāra**: सुइं (the Pk. acc. sing.=शुभम्), णायं (=णाइँ 'as if') 53*d*, Pk. अमियंझरणो (=अमिय-झरण=अमृतक्षरण) 83*a*

It may be remarked *en passant* that later on, the tendency to consonantal gemination for metrical reasons noted above becomes stronger and stronger so much so that it comes to form a striking characteristic of the language of the Dingala (or Old Mārwāri) poetic literature cultivated by the bards of Rājaputānā.

§ **17.** A heavy syllable is made light

(a) by **shortening** a long vowel: गंधमोय (=गंधामोय=गंधामोद) 203*a*, झल[1] (=झल=ज्वाला) 137*f*; सियल (=सीयल=शीतल) 210*c*, वहिरयंति (=वहि°=बधीरयन्ति) 218*d*; हुय (=हूय=भूत) 87*b* etc. कवालिय 185*d* is not कापालिक but कपालिन् enlarged with "क स्वार्थे". Pk. पहर 72*a* is according to Hemacandra (I 68) shortened from प्रहार, but really speaking it is freshly formed from the verb √पहर (cf. § 46, iii);

(b) by **simplification** of a geminated consonant in the seam of compounds. उमुक्क (=उद्+*मुक्क i. e मुक्त) 25*b*, उरुन (=उद्+*रुन i. e. रुदित) 97*a*, उछित (=उद्+क्षिप्त) 120*c*, उसास (=उद्+श्वास) 191*a*, उससंतिय (=उद्+श्वसती enlarged) 83*c*, उवेय (=उद्+वेग) 136*b*, उणंदीयइ (=उद्+नंदयते) 182*b*, दुगइ 120*b*, etc (7 times), निभंति (i. e. निर्+भ्रान्तम्) 138*d*; सउन्न (=सम्+पूर्ण) 24*c*, 98*b*, √समा=सम्+√मा as in समाइ 81*b* and समाण 80*b*; Pk. सहुइ (=सम्+मुख) 13*b*, सपुण्ण (=सम्+पूर्ण) 33*a* (cf. § 31 end),

(c) by the **weakening** of the अनुस्वार to अनुनासिक in सिँगार (so to be read metri causa) for सिंगार (=शृङ्गारम्) 167*c*.

Vowel-Changes

(1) Change in the *quantity* of the vowel.

§ 18. The causative suffix °आव becomes °अव when applied to the roots either ending in a long vowel or having a heavy root-syllable: ठवइ 27*a*, ठविय 135*c* and सठविय 195*c* (all from √ठा), णिम्मविय (from √णिम्मा) 31*a*; विणविय 46*a*, उन्हवइ 137*f*, 138*b*, धीरवइ 116*d*. मावइ

1 Deśya झला "मृगतृष्णा", "क्षुद्रे तृष्णा" is different Our word is preserved in Dingal. See *Veli Krisan Rukamaṇī-rī*, 140 *b*.

(meaning माइ) 141*b* appears to be an exception and बोलावियउ (=बोलावियउ from √बोल) a fresh analogical formation (cf. Guj. बोलाव्यो).

(2) Change in the *quality* of the vowel.

§ 19. °अ° becomes इ (*mostly in the closed syllable*): णिमिसिद्ध (=णिमिसद्ध=निगिपार्द्धम्) 19*d*, 30*a*, 68*a*, 182*c*, ससिहर[1] (=ससहर=शशधर) 42*b*, 91*a*, इक्खोड (=इक्खोड=अक्खोड=अक्षोट)56*b*, वलियउय (=वलयउय=वलय+उ enlarged) 80*b*, उक्किस (=उक्कस=उत्काक्ष) 108*a* (cf. also the variants for °उक्कंखिरिय 26*a*), कोसिल्ल (=कोसल्ल=कौशल्य) 186*b*, गग्गिर (=गग्गर i. e. गद्गद) 29*c*, 66*c*.

It is of orthographical interest to note that in the variants, **A** reads 19 times इ for अ, **B** 13 times and **C** 30 times. For this tendency under special condition in Owr. see Tessitori § 2 (1).

§ 20. °अ° becomes उ in अंजुलि[2] (=अञ्जलि) 130*b*, पउदंडउ (=पय°=पददण्डकः) 140*a* and °पउहर (=पय°=पदधरा) 24*b*.

In the variants उ is read for अ 4 times by **A**, 5 times by **B** and 9 times by **C**.

§ 21. °इ° becomes अ in विरहणि (=विरहिणी) 22*c* (Pk. 116*b*), सिहण (=सिहिण=*शिखिनी i. e. स्तनौ) 28*d*, 135*b*, धरत्ति (=धरित्ति=धरित्री) 41*b*, दयवर (=दि°=द्विजवर) 44*c*, णिवड (=णिविड=निविड) 47*a*, 64*c*, etc. (9 times; in all cases except two, **B** reads णिविड), णिरवक्खि (=णिरविक्खि i. e. निरपेक्षम्) 78*a*, वखाण (=वखिण=वक्षेण) 95*c*, भज्जरिय (भज्जिरिय) 98*c*, सलज्जरिय (=सलज्जि°) 98*d*, आभंगियइ (=अभिंग° from अभ्यङ्ग) 101*b*, घरणिय (=घरिणिय=गृहिणी enlarged) 103*b*, विणम्मय (=विणि°=विनिर्मित) 122*a*, 142*b*, सिवण (=सिविण=स्वप्न) 154*a*, नंदणी (=नंदि°=नंदिनी) 170*d*, दंति (=दिति?) 171*c*, °सरि (=सिरि=श्री) 171*d*, विलसउ (=विलि°=विलिस enlarged) 178*a*, णंदीयइ (=णि°=निद्रीयते) 182*a*, विवह (=विविह=विविध) 195*a*, परिखिखरी (=परिखिखिरी) 219*c*; cf. also the variants for किंकिणी 26*d*, 219*d*.

§ 22. As regards the cases noted above certain phonetic limits allow themselves to be clearly distinguished. Firstly, excepting दयवर, वखाण and दंति which may be the result of scribal carelessness, in all the cases °इ° becomes अ only when it is

1 ससिहर occurs also in the *Veli Krisan Rukmani-ri*, 27 *d*. cf. दिणियर=दिणयर (=दिनकर) in *Ḍhola-Maruṛa Duha*.

2 अंजुलि occurs also in the *Rāmacaritamānasa* I, 191, 7*a*.

Suniti Kumar connects √झुल with Sk. √जल् (cf. Pischel, § 489), but its derivation from Sk. √ज्ञ by anaptyxis appears least objectionable.

followed or preceded by another इ in the adjoining syllable. Secondly, out of the two इ's thus occurring in juxtaposed syllables, one that stands in the initial or final syllable of the word is preserved; the other becomes अ. But when both the इ's occur medially or if the word is dyssyllabic, it is the final °इ that is preserved. In णंदीयइ the second °ई is essential for the individuality of the form and also it is long. So the preceding इ though initial has to change. Thus the process of dissimilation plays here an active role. In the variants अ is read for इ 25 times in A, 16 times in B, 30 times in C. For the general tendency of इ>अ in OWR. see TESSITORI § 4 (1)

§ 23. °उ° becomes अ.

(a) In individual words फरमउ (=फरु°=फरुय enlarged) 18c, 144c, 222c, पलट्टिहि (=पलुट्टिहि) 117c, उत्तग (=उत्तुग) 24b, चउगणी (=चउग्गुणी i. e. चतुर्गुणा) 156b, कुमम (=कुसुम) 183f, 199d, Pk. कुक्कस (=कुक्कुस) 16 b. In the last four cases the second of the two उ's in the consecutive syllables is dropped. The cases णिवडब्भर (=णिवडु° i. e. निबिडोद्धुर) 47a, सलिलब्भव (=सलिलु°=सलिलोद्भव 66b, रहसच्छल (=रहसु°=रभसोच्छल) 179c, सूरग्गउ (=सूरु°=सूरोद्गम) 181b, गंधक्करिस (=गंधु°=गन्धोत्कर्ष) 195a, सुरुलग्गय (=सुरुलु°=सुरुलोद्गत) 152a may have an orthographic origin. Among the Mss, C exhibits a stronger tendency than either A or B to drop the उ hook. A drops it 5 times, B 5 times, but C 18 times. The figures exclude the cases of nominative singular forms without the उ hook. For the tendency of अ>उ in OWR. see TESSITORI, § 5 (1).

(b) The ending °उ of the nominative sing. of the masculine अ-stems is dropped sometimes when it is followed by an enclitic: इम-इ (=इमु-इ=एवम्+अपि) 99d, अन्न-इ (=अन्नु°=अन्यद्+अपि) 117b, पुण-वि (=पुणु वि=पुनः+अपि) 137f, etc.

(c) सु°, prefixed to adjectival words as an emphatic element becomes स.° For the examples see § 48, ii.

§ 24. The cases of इ appearing as य and °य° appearing as इ have been previously dealt with under §§ 10, 11. Further, °उ° becomes व in णेवर (=णेउर=नूपुर) 27d, 171d, °आवलय (=आउ°=आउल enlarged) 113d, °गोवर (=गोउर=गोपुर) 178d; Pk. पावस (=पाउस=प्रावृष्) 153b.

For the same tendency in Gujarātī see TURNER 'Gujarātī Phonology' (JRAS. 1921), § 29.

§ 25. ए becomes इ[1]

(a) always, when in a closed syllable: पिक्खइ (=पेक्खइ=प्रेक्षते) 96c and other forms and derivatives from √पिक्ख, मिट्ठउ (from √मेंट) 86c and other forms of √मिट्ट, इक्क (=ऍक्क=एक) 100c and its other derivatives, सिज्ज (=सेंज्जा=शय्या) 173c, etc. etc.

(b) casually, in an open syllable: इम (=एम) 54a, निम (=नेम) 103d, जिम (=जेम) 103d, फिम (=फेम) 69b, इहु (=एहु=एषः) 151d, हिमंत (=हेमन्त) 186b, 204b.

cf. Tessitori, § 7 (1).

§ 26. °ओ° becomes °उ

(a) always, when in a closed syllable: डुंगखिय (=डों°=*डोंगखिक) 18d, मुत्तिय (=मो°=मौक्तिक) 118d, जुन्ह (=जो°=जोन्हा=ज्योत्स्ना) 160d, फंदुट्ठ (=फंदोट्ट) 162a, मुंज (=मोंज=मोंघ) 164c, नवजुव्वणी (=नवजो°=नवयौवना) 220a.

(b) casually, in an open syllable: णिउइय (=णिओ°=नियोजित) 112b, विउय (=विओइ=वियोगि) 200d, सुसंखिय (=सो°=शोषयन्ती enlarged) 123c.

cf. Tessitori, § 8.

§ 27. Vowel contraction. (a) In individual words:

°अया° > आ in सुन्नार (=*सुन्नआर=स्वर्णकार) 108a, सहार (=सहआर=सहकार) 134d, similarly सहार 211d, अंधार (=अंधआर=अंधकार) 139c;

°इई° > ई in तीयय (=*तिईयय=तृतीयक);

°अउ° > ओ in तो (=तउ=ततः) 18d, 29c, सामोर (=सम्मउर=*संभउर=शाम्बपुर)[2] 42a, मोर (=मऊर=मयूर) 212b, Pk. आगोय (=आगउय=आगत enlarged) 172a, cf. also इंदोअ (=इंदओव=इन्द्रगोप) 143d, चंपए (=चंपयए=चंपकेन) 187d; cf. relevant cases from Tessitori § § 9, 11;

°इअ > इ in पडिरिइ[3] (=प्रति+अर्जिकम्? cf. Pāli अरिक 'contrary'; पडिरिइ

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1 A comparison of the inflected forms of one specimen of Ap. like that represented by, say, the *Mahāpurāṇa* of Puṣpadanta with those of another specimen like one represented by our text (e.g. instr. sing. in °एण or °एं: that in °इं, instr. plur. in एहिं or एंहिं: that in °इंहिं, loc. sing. in °ए: that in °इ, gen. sing. in °हो: that in °ह, abs. in °एवि or एप्पि: that in °इवि; nom. sing. in उ: that in °अ, abl. sing. in °अहो: that in °अहु etc.) naturally compels one to include the terminational elements, also in the phonetic treatment. But to do so appears premature as yet, since it involves unsolved chronological and dialectological problems relating to Apabhraṃśa.

2 See Katre 'A Muslim contribution to Apabhraṃśa Literature'—*The Karnatak Historical Review*, Jan—July 1937, p. 151.

3 पडिरिइ occurs also in the Sc. VIII 338.

Hc. IV. 420) 89b, 100d, 106d, 162d—cf. Ardha-Māgadhī पडिणीय = प्रति+अनीक ;

°इउ°>उ in √पउंज (=पडिउंज i. e. प्रति+√युज्) 110b, 223a—beside √पडिउंज at 91a, पउत्तय (=पडिउत्तय = प्रतियुक्त enlarged) 124d—beside पडिउत्त 222c. For the loss of the final °इ of पडि° (<प्रति) in a compound when followed by a dissimilar vowel see PISCHEL, § 163, where it is said to be mostly confined to Ardha-Māgadhī.

§ 28. (b) Besides the above-considered cases, there is a series of contractions which possesses a morphological interest[1]:

firstly, °अय is contracted to आ at the end (i) of the enlarged masc./neu. अ stems: तूरा° (=तूरय i. e. तूर enlarged with "क स्वार्थे") in तूरारव 218d and Pk. तंदुला° (=तंदुलय i. e. तण्डुल enlarged) in तंदुलाखीरी 16a; (ii) of the nom. acc. plur. forms of masc./neu. अ-stems. e. g., दड्ढय becomes दड्ढा 166b (see § 41)

secondly, इय is contracted to ई at the end of the enlarged fem. इ-stems. Thus Sk. मञ्जरी appears in Ap. as मंजरि in accordance with the Law of Shortening of the Finals (see § 41). When enlarged with "कः स्वार्थे", it becomes मंजरिय. Finally मंजरिय is contracted to मंजरी (210b) and consequently it converges with the tatsama मजरी. For other such cases in our text see § 41 (d);

thirdly, following the analogy of such enlarged feminines in °इय, final °इय of whatever origin is in some cases contracted to ई · pret. part. चडिय becomes चडी 161d and probably तुट्टिय becomes तुट्टी 78b, पालिय (=पालिका?) becomes पाली 79b, पडिल्लिय (102 d) becomes पडिल्ली 89b;

finally, for the instrumentals in °ई<°इय see § 56.

This tendency has fully worked out itself in Gujarātī. See TURNER, § 27 (3), (4), DAVE, p. 6.

§ 29. Loss of initial vowel. वक्खर (=उवक्खर = उपस्कर?) 95 d, रण्ण (=अरण्ण = अरण्य) 146a, रविंद[2] (=अरविंद) 183b, Pk. 34a.

cf. TESSITORI § § 2 (4), 5 (3).

§ 30. Like the ya-śruti, va-śruti too appears in stray cases (between उ and a following vowel, *as also* between any two vowels) to bridge up the hiatus created by the elision of

1 See Hr. p. 154, § 25; As p. 7 ff

2 This raises a strong presumption in favour of there being रविंद at those places where ALSDORF would rather have अरविंद. See Hr. p. 159 foot-note.

an intervocalic stop: रुवइ (= रुदति) 25*a* etc. (thrice), उवर (= उदर) 135*a*, केवइ (= केतकी) 53*d* etc. (thrice), चावट् (= चातकी) 130*a*.

cf. Tessitori, § 34.

§ 31. Anusvāra and Anunāsika. For the Anunāsika see §§ 2–8. Final Anusvāra is present in जं 27*a*, 82*c* etc., तं 28*c*, 41*a* etc., कि 91*c* (कि पि 82*c*), णं 96*d*, 97*d* etc.; besides these, in णाये 53*d*, खणं 166*d* and सुहं 201*a* (the last two, Pk. accusatives used adverbially) it owes its presence to metre. It is a quite possible alternative to assume that समुह, सउण्ण and समाइ (see § 17(*b*)) represent respectively संमुह, etc. through a weakening of the nasal in संमुह (= संमुख), etc. With सउण्ण and संपुण्ण cf. कि-वि and किपि.

Consonant-Changes

a) SINGLE CONSONANTS

§ 32. Voicing. The stray cases of voicing that are met with in the Sr., to wit, अणेग (= अनेक) 177*b*, एग (= एक) 180*d*, वग (= बक) 140*d* (besides one case of the preservation of a voiced consonant in जग (= जगत्) 137*c*) are quite familiar to the Prakrit. अगर 189*a* retains the °ग्°. कुंज (= क्रौञ्च) 164*c* and perhaps पलंग 188*d*—reading uncertain—(= पर्यङ्क) present rare cases of voicing a voiceless stop in the group (nasal+stop)—a trait of the Sindhi–Panjābī–Lahndā group.

§ 33. Changes of म् and व्.

A. Intervocalic म् (through वँ) becomes व्, which according to C. below is occasionally[1] elided. दवण (= दमन) 62*d*, उन्नवियय (= उन्नमित enlarged) 148*b*, रवणउ (= *रमण्यकम्) 180*c*, 201*b*, रवणिज्ज (= रमणीय) 207*d*; ठाइ (= loc. sing. from *ठाव = ठाम = स्थामन्) 43*c*, etc., सउ (= सवुँ = समम्) 74*b*, 79*a*, 99*a*, पउक (= पवुँक = प्रमुक ?) 111*c*, 217*b*, सरुगउ (= *सूरुगवुँ = सूर्योद्गमम्) 181*b*, पंचउ (= पंचवुँ = पञ्चमम्) 183*d*, सुयरेतिय (= *सुवँ° = सुम = समन्ती enlarged) 191*b*, धूइण (= *धूविंण = धूमेण ?) 193*b*. Elsewhere in the text, the °म्° is retained in the words that are identical with or allied to the above-treated cases, e. g. पंचमु 58*c*, रमणीउ 183*a*, etc. In वम्मह (= मन्मथ) 97*b*, 103*a* (quite common in Pk.), though initial, म् has become व् through dissimilation.

B. Conversely nasalised व् (i. e. वँ) becomes म् in इम 54*a*, जिम 103*d*, तिम 103*d*, किम 69*b* respectively from एम<एवं, etc.

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1 This and similar facts indicate that in the mixed language of the Sr. forms belonging to an earlier phonetic stage and those belonging to a later stage stand side by side with each other.

C Intervocalic व् original or secondary (i e resulting from an original प्, व् or म्) is elided in a considerable number of cases

(a) before the initial इ or ए of an ending or a suffix, (i) in the final syllable सरलाइवि (=सरलाविवि, abs from √सरलाव=*सरलापय्) 26b, मनाएवि (=मनावबि) 74a, भाइयइ (=भावि° i e भाव्यते) 52a, चडाइयइ (=चडावि° from √चडाव) 52b, लाइयइ (=लावि° from √लाव i e लागय्) 189a, सुहाइयइ (=सुहावि°=सुखाप्यते) 189b धूइज्जइ (=धूवि° from √धूव=धूपय्) 189a रुइवि (=रुविवि, abs from √रुव) 67a, मनाइ (=मनावि, abs from √मनाव) भाइण (=भाविण=भावेण) 95c, 183d, धूइण (=*धूविण=धूमेन) 193b, °भाइ (=भावि i e भावेन) 19c, ठाइ (=*ठावि=ठासि from स्थामन्) 43c, etc पाइ (=*पावि=पापिन्) 191f, पाइय (=पाविय from √पाव=प्राप्) 114b, (ii) in the body of the word कयवर (=कइ°=कवि°) 44d

(b) before (mostly) the terminational उ and medial उ or ओ रउ (=रवु=रव) 45b, etc (five times), सताउ (=सतावु=सताप) 76l, जीउ (=जीवु=जीव) 154c, 217d, पाउ (=पावु=पापम्) 206d, तडउ (=तडवु=ताण्डवम्) 212b, सउ, सुरसउ, पचउ (see A above) मयउ (=*मयवु=मृगव्यु) 83b, सउन्न (=*सवुन्न=सपूर्ण) 24c, तिउर (=*तिवुर=त्रिपुर) 42b, अउव्व (=*अवुव्व=अपूर्व) 40a, पउऊ (see § 33) विउद्धी (=विवुद्धिय i e विवुद्धी enlarged) 154a, कओल (कवोल=कपोल) 187b

(c) before अ तिहुयण (=त्रिभुवन) 18a, etc (thrice), भुयण (=भुवन) 130d, etc (thrice), सुयंतिय (see A above), cf सकोयल (A B,=सकोमलम्) 123c, धुय (=ध्रुवम्) 209b, णिअत्तय (=णिवत्तय=निवृत्त enlarged) 30d, Ph अणियत्त (=अणिवत्त=अनिवृत्त) 84a and अणियत्ती (=अणिवत्ति=अनिवृत्त) 128a, इअ (=इव) 193d; णेय (=नैव) 30d, 99c, 111b etc, गोयगण (=गोवगण=गोपाङ्गना) 146b

In many a case the alternative form with the 'व्' preserved also occurs in the text This tendency to drop intervocal व् is discernible in the Midland dialects Braj, Khari Boli, etc. For Early Maithili cf VR § 18

§ 34 Miscellaneous

A °स्° becomes ह्[1] in[2] सनेह° (=सदेस=सदेश) 19b, Ph 4b, दह

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1 Dingal has पुहर in accordance with this tendency In the light of other cases from the text collected here (cf PISCHEL see also § 35 (vi) below) there would remain no difficulty in the way of connecting सनेह with संदेह as against स्नेह which otherwise suggests itself as the Sk original of सनेह (See KATRE 'A Muslim contribution to Apabhraṃśa Literature—*The Karṇātaka Historical Review*, Jan — July 1937 p 16) The derivation is also supported by the com. and the subject matter of the poem

2 In desinences the ह in the gen sing., in the h future and in °हि of the pres 2 sing derives from an original स्

(= दस = दशन्) 58*b*, 145*a*, दियह (= दिवस) 123 *b*, Pk. 126*a*, 127*b*, णिवेहिय (= निवेसिय = निवेशित) 189*d*, Pk. वरिहुण (= वरिसण = वर्षण) 84*a* and √साह 'tell' (= शास्, not साध्) as in साहेइ 82*b*, साहि 104*b*.

B. Loss of °ह°. Only four genuine cases of the elision of an intervocalic ह are offered by our text: pres. 3. plur. forms in °इ (see § 62), तुं (77*b*) from तुहुं, the pronominal form तुअ (= तुह) 78*b*, 86*d*, etc. and probably चउक (<*चहाहुय = चर्त्म+वाह्+उक) 222*c*. धीउन्ह (= धीहुन्ह = दीर्घोष्ण) 83*b* etc. is haplological (see § 40. iii). The other cases are either only apparent or doubtful: सउ 74*b*, etc. is quite satisfactorily derivable from समम् (see § 33. A.) and hence we need not look for it to सहु (= सह). सइतिहि 169*a* is *not* सहितामिः *as* taken by the *com*. सइत (= सयत) is altogether a different word, cf. Deś. VIII 5: सयत्तो मुदितः.

For this tendency in the language of the *Dohā-Kośas*, see Shahidullah, p. 34. For Owr. see Tessitori, § 37.

b) conjuncts

§ **35.** i. °ज्° of the passive appears as ज्ज् in √झिज्ज = झिज्ज (from √क्षि): झिज्जंति 103*d*, झिज्जउ 165*a*, झिज्जंत 165*a*. The alternative form also occurs: झिजइ 156*b*. cf. Mārkaṇḍeya, *Prākṛtasarvasva*, p. 63; 7, 20.

ii. ज्ज् of √ज्वल् optionally becomes झ or म. झाल 131*c*, etc. (four times), झलंकंत 131*c*, झलंकिय 140*a* and झलकिय 106*d* (all from √झलक = ज्वल्, see § 46. i.); बलइ 113*a*. Fouus with ज (ज्ज) also occur: जलंतिय 131*c*, पजलिय 170*c*.

iii Geminated ह्ल becomes aspirated in the forms of √मिल्ह (from √मेल): मिल्हउ 86*c*, etc. (refer to the शब्दकोष under √मिल्ह).

For this change in Early Maithilī see Vr. § 22. cf. Tessitori, § 42. Old Bengālī also has √उल्हव from √उल्ल.

iv. The group (sibilant+stop) appears as double stop (a) in the seam of compounds: अचरिय (= आश्चर्य) 120*d*, Pk. 149*b*, चउक्क (= चतुष्क enlarged) 125*b* (contrast जोइसव 8*b* = ज्योतिष्क), दुत्तर (= दुस्तर) 142*a*, दुक्कर (= दुष्कर) 204*d*, Pk. दुप्पिच्छ (= दुष्प्रेक्ष्य) 11*a*; (b) in other cases: °सङ्कलिय (= सङ्कलिय = शष्कुलिका) 23*b*, Pk. अवहट्ठय (= अपभ्रष्ट enlarged) 6*a*.

v. The group (nasal+non nasal stop) is assimilated to double nasal in संनेह° (= सदेस = संदेश) 19*c*, Pk. संनेहय 4*c*, cf. सनेहडउ (A) 80*a* (otherwise सदेसउ 68*b*, etc.), सामोर (= *सम्मउर = *सम्मउर = साम्बपुर) 42*a*. In Early Maithilī this tendency to assimilate a post-nasal

stop has already set in. See VR. § 13, end. For Gujarātī cf. TURNER, 'Gujarātī Phonology' (JRAS, 1921), § 78.

vi. **Nasal+consonant** instead of double consonant is found in मुंदडउ (from मुद्रा+°ड enlarged) 81b (cf. Early Avadhī मूँद), निंद (= निद्रा) 190a, 191b, पंंदीयइ (= छिद्यते) 182a, अंसु (= अश्रु) 89b, 118c, (already in Pk.), फंस from स्पर्श in फंसहि 98b; पंखुडिय (= पक्षुडिय) 27d, मुंध (= मुग्धा) 66d, मुंधि 82d, etc. (five times), विंभल (= विब्भल = विह्वल) 46c; ओसासंभम (= उच्छ्वास भ्रम) 97a, संभास (= सब्भास?) 103b.

§ 36. vii. **Simplification** of a double consonant. This New Indo-Aryan tendency is attested by several words:

(a) *without* compensatory lengthening in सडुलिय (= सड्डु° = शष्कुलिका) 23b, कणयार (= कण्णियार = कर्णिकार) 60b, वखाणियइ (= वक्खा° from व्याख्यान) 65a, कपूर (= कर्पूर) 79a, इकति (= इक्कति from एक्क) 80b, इकल्लिय (= इक्क° from एक+°ल enlarged) 92b, इकड्ड (= इक्कड्ड = एकस्थ) 180d—all of these are words with their first two syllables heavy in the original; चूडिलउ (= चूडिल्लउ = चूडा+ल्ल enlarged) 110d (cf चूडिल्लउ 113f) and झलकन्त (from √झलक्क) 131c, 140a—both with a heavy suffix, मयउ (= मयच्छु = मृगाच्छु) 83b, आलस (= आलस्य) 105d, पउंति (cf. पलहि 130c) 195d, सवि (= सव्वे = सर्वे) 209b, °स (= °स्स) of the pronominal gen. sing. as in तसु 85d, 94e,f, जसु 70a, कस 49a and °स (= °स्स) of the future as in कहिसु 91c, पयासिसु 117b.

(b) *with* compensatory lengthening in वेसा (= वेस्सा = वेश्या) 46b, ऊसास (= उस्सास = उच्छ्वास) 97a, ऊसारिय (= उस्सारिय = उत्सारित) 186d, नीसास (= निस्सा° = निःश्वास) 83c, 85c, नीसरइ (= निस्स° = निस्सरति) 54c, वीसरइ (= विस्स° = विस्मरति) 54c, दीसहि (from दिस्स° = दृश्य°) 68d, सीस° (= सिस्स = शीर्षन्) 178c, पीसियइ (from पिस्स = पिष्य°) 187a, समीसियइ (from समिस्स = सम्+मिश्र्) 187b, Pk. दूसइ (from दुस्स° = दुष्य°) 40b and आसोय (= *अस्सउय = अश्वयुज् enlarged) 172a, in the the gen. ending in जासु 70a and पियासु 70b—all those cases involve simplification of °स्स°, बोलाविय (= बोल्ला° from √बोल्ल) 41c, बोलंत (= बोल्लंत) 95c, फोफल (= फोप्फल = पूगफल) 188b, सामोर (= सम्मउर = सम्वउर = शाम्बपुर) 42a, ईखोड (= इक्खोड = अक्षोट) 56b, ताकं (= तक्क from √तर्क्) 104a, जाणिय (= जाणं° from *जाग्र° i e. जागृ°) 147c, परवसि (= परव्वसि = परवशा) 151b, सव (= सव्व = सर्व) 202b, आभंगियइ (= अब्भं° from अभ्यङ्ग, C reads अब्भिंगियइ) 101b

§ 37. viii. Simplification of a consonant-group following a long syllable, with *once more* reduction of the consonant resulting from this simplification is seen in दीह (= दीघ = दीर्घ) 25c, वाह 95b or थाह (= *बाफ = बाष्प) 109b etc , जीह (= *जीभा = जीह्वा) 132a; Pk. °माइ° (= माय = *मात्ता = मात्रा) 32a and तंबोलाय (= तंबोलाय?) 10a. Most

of these cases are already known to Pk. (especially to *Ardha-Māgadhī*)[1].

In विहल° (= *विग्गल = विब्भल = विह्वल) 130*d*, in the postposition °महि in मणोमहि (= मनोमध्ये; contrast मज्झहि 203*c*) 166*a* and probably in अरविय (= अरविन्द) 137*a* this sort of double reduction (or "double shift") is seen even though the preceding vowel is short.

§ 38. Anaptyxis[2].

(a) Some notable cases in general: सणेह (= स्नेह) 19*d*, 88*b* and सिणेह 100*b* (otherwise णेह 23*a*); समरत (from स्मृ) 36*a*, समरिय 181*a* and सुमरंत 103*b* etc. (otherwise सरवि 97*b*, सारवि 165*d*); °सरि (= श्री) 171*d*, वरसंतिय (from वर्ष्)183*d*, दरसिय (from दृश्) 223*b*, दरसिज्जइ 164*a*, हरसिय (from हृष्) 223*c*, Pk. वरहणी (बर्हिणी) 213*a*, वरह (= बर्ह) 213*a*—all these on the one hand and वरिम (= वर्म) 204*a*, फरिस (= स्पर्श) 191*c*, etc., °(अ)करिस (= उत्कर्ष) 195*a*, Pk. वरिहण (= वर्षण)84*a*—all these on the other; this collocation shows the newly-developed tendency of using अ as the 'parting' vowel side by side with the old इ. Further we have to add सुविण (= स्वप्न) 94*c*, etc, कसिण (= कृष्ण) 177*a*; मणमत्थ (= मन्मथ) 83*a* and तत्तक्खणे (= तत्क्षणे) 82*a* (both metri causa); पडिउट्ठिय (= प्रति+उत्थित i. e. प्रत्युत्थित) 28*a*;

cf. Tessitori, § 2 (6) a.

(b) Certain form-types based on anaptyxis. The absolutives in °इय (§ 68) like निवेसिय have evolved from the prototypes like निवेश्य by the dissolution of the consonant-group in the final syllable. Same is the case with the passives in °इयइ/°इज्जइ. (§ 71). Forms like Sk. कथ्यते would give *कहियए and after the substitution of the active for the middle endings, कहियइ; difference in accent would develop this further into कहिज्जइ (Pischel § 91). And finally the gerundives in °इय/°इज्ज. (§ 70). here also the Sk. gerundives like कथ्य would give कहिय and कहिज्ज in accordance with the difference in accent, the twofold development being exactly parallel to that of the passive ending.

cf. also the two isolated instrumentals उससंतिया and वरसंतिया[3] (§ 44).

§ 39. Gemination. It relates to the intervocalic stops which otherwise are elided in the Middle Indo-Aryan. It

1 cf. Shahidullah, p. 37–38.

2 It is to be borne in mind that the cases noted in this as well as the next article mostly concern words that are semi-tatsama or 'modified borrowings' from Sanskrit.

3 स. रा.

appears in पंडित (=पंडित) 20c, मग्गमत्थ(=मन्मथ)83a, तत्तरुणे (=तरुणेत्त 82a, पडिछिय(cf. पडिच्छिउ 106d, see § 27)162d, तिलक्किवि(from तिलक=तिलक)168a, अलियप(=अलीक enlarged)211a, Pk. सयलज्ज (=सइ°=शैलजा) 40a.

Three novel cases based on assimilation are पंडित (=पाण्डित) 19a, मिगु (=निलम्)202d (beside णिय 115d) and रप्प(=रप्पा) 218) (beside रच्छ 175b).

§ 40. Other casual phenomena.

i. **Consonantal assimilation** is found in पोप्फल(=पोप्फल=*पोप्फल=पूगफल) 188b. cf. also 46c (B C) गिम्भल=*भिम्भल=विम्भल=विह्वल. Note also **vocalic assimilation** in सिच्चण (for सिंचिण) 154a from सुचिण (=स्वप्न). Besides these cases of *regressive* assimilation, we have in √सिज्झ (§ 35, i) for सिज्झ a case of *progressive* assimilation.

ii. **Metathesis** explains पावयण° (=पावणय=प्रापणक) 28e, and विसुंठलय 115a for विसंठुलय Both may be simply orthographic.

iii. **Loss of a syllable** (or a consonant) (a) **haplological** in दीउन्द (=दीउन्द=दीर्घोष्ण) 83b, 111a, Pk 90a, जाइसि (=जाइसिसि) 41d, दुक्खिसिया (=दुक्खसिसिया=दु:खसिका) 85b, 147a, similarly दुक्खिज्जि 115c to be somehow derived from दुक्ख+खिज्ज (?) (cf. Pk खिज्जिअ=खिन्न); हेअर (=हेयायर=हेत्कार) 18d, पहियण (=पहियजण=पथिकजन) 31b, णिद्दयर (=णिद्दयमयर=निर्दयतर) 67d; (b) relating to a medial °य followed by a conjunct in कंटग्ग (=कंटयग्ग=कण्टकाग्र) 206b

iv. **Contamination** appears responsible for √पेस (in पेसिय 95c, पेसिज्जइ 140a)=√पेहृ°~√पास If गुहिर (49c, Pk. 87a) cannot be satisfactorily explained as made up of √गुह+°इर (participial suffix, see § 46 ii), we have to assume that it has resulted from गहिर (=गभीर) being contaminated with गुहा or गुहर cf. SHAHIDULLAH, p. 35 mid.

Law of Shortening of the Finals

§ 41. Following ALSDORF (see As. p. 7) we can thus express the law the most outstanding change that characterises the Ap. linguistic stuff as contrasted with the Pk. one is the shortening of the final vowel of all the mono- or poly-syllabic words. In other words, *all the purely Ap. words (including the feminine bases) always end in a short vowel*. This powerful tendency is intersected by (1) Prakritisms and (2) lengthening due to secondary contraction.' The latter counter-tendency gains much ground later on and becomes a normal feature of the New Indian phonology.

In several of the exceptions to the above law in our text, the length of the final vowel is protected by a following enclitic. Thus we have घत-वि *41c*, *47c*, *48a*; केन्वि *195d*, *196a* (किन्वि also occurs), सो-वि *197b*; बे-वि *80b*; घो-इ *94c*, *183c*, *d*; को-पुणु *94f*, वे-य *103a*, दिसा-य *193b*.

Contraction explains (a) nom. and acc. plurals (see § 28. ii.) गाहा *31b*, भणिया *31b*, अणुरत्ता *55d*, दद्धा *77b*, समाणा *80b*, थड्ढा[1] *150b*, दड्ढा *166b*; दोहा *74b*, दोहया *82b*, गाहा *41a*; (b) acc. sing. दोहा (masc.) *88b*; (c) fem. nom. singulars in °आ[2]: पवसिया *70a*, घड्डिया *92a* and मिल्हिया *92b* (each of the three ending a पाद); cf. गाहाइ *113f*; (d) enlarged fem. इ-stems appearing with °ई: छायंती *29a*, झंपंती *29b*, विहसंती *48a*, जंपंती *50a*, झिज्जंती *68d*, दिंसी *70b*, विलवंती *118c*, झुणंती *155a*, णियंती *186a*, धरंती *217d*; तुट्टी *78a*, तुट्टे *199e*, विउद्धी *154a*, चउग्गणी *156b*, चडी *161d*, विद्धी *182d*; मणोहरीउ—झुणीउ *216c,d*, परव्वसीउ *217c*; णवजुव्वणीहिँ *220a*, °कंखिरीहिँ *220b*; क्लीहि *205d*; किंकिणीहिँ *179d*, *219d*, परिखिज्जरीहिँ *219c*; पिंजरीहि *210a*, °मंजरीहि *210b*. °आलसीइ–परावसीइ *151a,b* are metrically unsupportable. (e) masc. in इय appearing with °ई: पाली *79b*, पडिह्री *89b*; (f) enlarged उ-stems appearing with °ऊ: निंबू (=निंबूय) *59c*, आरू (=आरुय) *56b*; (g) दं *77b* (in a Dohā) quite familiar to the New Indian.

There are prosodic grounds for सो *111b* (in a यमक) and दिसाइ *201b* (at the end of a trochaically closing पाद).

The rest are the feminines सा *27c*, चंचा *55c*, इच्छा *169d*; pronominal plurals के *45a*, ते *94c*, *206b*; the indeclinable अहवा *91b*.

§ 42. Light and heavy endings. Most of the dyssyllabic flexion-endings in Ap. appear in a double form, as light (⏑⏑) or heavy (–⏑). Thus the absolutives end in °इवि or एवि. This double set of endings has arisen either due to the end-syllable of the stem being anceps or due to the employment of the Pk. endings besides the corresponding usual Ap. ones. As in the San. and Kr., here also in every case the forms with the light endings far exceed those with the heavy ending. Thus

masc, अ-stems:

instr. sing. in °इण (°यण) 26 times in °एण 9 times;

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1 Those six words except अणुरत्ता occur in the Dohā-portion of the text whose language appears in certain respects a bit more advanced in development than that of the rest of the text.

2 Fem. forms in °आ or ई occurring in Prakritized stanzas have been excluded from this consideration.

instr. plur. in °इहि/°अहि about 60 times in °एहि 8 times;

gen. sing. in °अह almost always in °आह once, in आसु (in a Dohā) twice;

present indicative:

3. sing in °अइ almost always in °एइ 4 times;

3. plur. in °अहि/°इहि or °अइ 34 times in °अंति 22 times, in °एहि once.

optative:

2. sing. in °इय 7 times in °इज्ज thrice.

absolutive.

in °इवि/°अवि 61 times in °एवि 5 times

In most of these cases (excepting the pres. 3 plur. forms) the cause of the employment of the forms with the heavy ending is the trochaic rhyme (of the पद्धडी or दोहा)

Regarding the vowel harmony in the case of the *h*-endings of the genitive, see § 51 A

§ 43. Sandhi In a compound in many cases the initial vowel of the second member is joined with the final vowel of the first, but frequently also the two members are merely justaposed without such vocalic coalescence, this being quite usual in the Pk sandhi So we have गिम्हागम 130*a*, and सर-आगम 53*b*, विवरंतर 49*c* and घण-अंतर 142*a*, ससिहुन्द 66*b* and पीण-उन्नय 45*c*, etc. माउल 208*b* is मा-आउलम्

Specially to be noted are the four cases of sentence-sandhi: नासासिहइसि (=न आ°) 191*c*, णाविउ (=ण आ°) 197*c*, Pk. ताणणु (=ताण अणु) 7*a*[1], and perhaps विसमुट्ठियउ (=विसमु उट्ठियउ) 86*a*.

Initial conjunct in the seam of compounds is represented by a single (e g सोर-थणि 24*a*) or conjunct (e g. °कर-ट्ठियउ 86*b*) consonant according to metrical convenience.

III MORPHOLOGY

STEM-FORMATION: AFFIXES

§ 44. We come across a stray remnant[2] of the old consonant declension It is the dative विणिवे (from विणिन् in the sense

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1 For the Pk sandhi law governing these cases see हरिभद्र's समराइच्चकहा (ed JACOBI), introduction, pp. xxviii-xxix

2 णिग्गिणे (=निर्गमाय?) 85*d* and पयइग्गिण (com =पादत्राणरहिता) 140*c* are not clear to me

of विभ्रर्ह्) 85c. It appears in the final position in a वर्णवृत्त each one of whose quarters closes with a रगण.

The semi-tatsama fem. instr. forms उससंतिया (=उच्छ्‌सन्त्या) 83c and वरसंतिया (=वर्षन्त्या) 83d also occur in an identical metrical position.

§ 45. Normalization of the stems.

i. Stems in °इ, °उ or °इन् are transferred to the standard °अ-declension (a) either by the addition of the stem-enlarging suffix °य (= "कः स्वार्थे") as in अणुराइय (अनुरागिन्) 22a, कामिय (कामिन्) 22a, जंबुय (जंबू) 60d; रिसिय (ऋषि) 159b; अंसुय (अश्रु) 50b, अयरुय (अगरु) 61b, तरुय (तरु) 192d; and the feminines in °इय like णइणिय 45d, etc. (see § 41, (d)); or directly as in °राहि (instr. sing. from राहु) 24a, तुंबरि (instr. sing. from तुंबरु) 53d, तरणि (instr. sing. from तरणि) 203b, ससु (= शसु) 158b, सनिह (= संनिधि) 167a, 189c, तणि (loc. sing. तण = तनु) 187c, 189a, इक्खु° (= इक्षु) 195b. Cf. Ḍingal locatives like तनि (from तनु), तरि (from तरु).

ii. Under the influence of masc. अ-declension, the fem. अ- and इ-stems take also °इ to form instr. sing. (see §§ 54, 56).

§ 46. Stem-forming suffixes.

i. The verbal determinative °क्क signifying momentary and rapid action in a general way is represented in a few words: चमक्कड 50b, √झलक्क (from ज्वल्) in झलक्किउ 106d, etc., थक्किय (from स्था) 142c, तडक्क 148c, चर्चक्किवि (from चर्च्[?]) 188b.

ii. The suffix °इर forms adjectives in the sense of the present participle. We have उक्कंखिर 26a, 94a, आकंखिरिय 134a, कंखिरि 133a etc. (thrice), अभिर 28a etc. (four times), परियोल्लिर 46a, मल्हिरय 50b, विओइरिय 118a, पहल्लिर 133d; भज्जरिय 98c, परिखिज्जरी 219c (see § 22).

iii. Action nouns in °अ (or °अय). चमक्कय 52b, उज्जागय 105c, गम 113a, °अत्थम 113b, °बुह 173d, चाल (f.) 45d, भीड (f.) 62b.

iv. °अण forming agent (and action) nouns appears casually. पवित्थरण 19b, दहण 131d, जणण 136a, पिपासण 158d, f. णड्डणिय 45d.

v. A fresh mode of forming agentives with the addition of °यर (= °कर) has made its appearance: दीवयर 22b, संजीवयर 22d, वल्लहायर 67c. cf. वंचयर Hc. IV 412. These when enlarged become the precursors of the Hindi agentives in °एरा (e. g. छुटेरा, चितेरा).

Here we can scan the beginning of that analytical mode of breaking up the unitary basic idea of a verbal-root into two distinct elements: an action noun and the general verb signifying

instr. plur. in °इहि/°अहि about 60 times in °एहि 8 times;
gen sing. in °अह almost always in °आह once, in आहु (in a Dohā) twice;

present indicative.

3. sing in °अइ almost always in °एइ 4 times;
3. plur in °अहि/°इहि or °अइ 34 times in °अंति 22 times, in °एहि once.

optative:

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absolutive.

in °इवि/°अवि 61 times in °एवि 5 times

In most of these cases (excepting the pres 3 plur. forms) the cause of the employment of the forms with the heavy ending is the trochaic rhyme (of the पद्धडी or दोहा)

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§ 43. **Sandhi** In a compound in many cases the initial vowel of the second member is joined with the final vowel of the first, but frequently also the two members are merely justaposed without such vocalic coalescence, this being quite usual in the Pk sandhi So we have गिम्हागम 130*a*, and सर-आगम 53*b*, विवरंतर 49*c* and घण-अंतर 142*a*, दीहुन्ह 66*b* and पीण-उन्नय 45*c*, etc. भाउलं 208*b* is भा-आउलम्

Specially to be noted are the four cases of sentence sandhi: नामासिद्दसि (= न आ°) 191*e*, णाविड (= ण आ°) 197*c*, Pk ताणगु (= ताण अणु) 7*a*[1], and perhaps विसमुद्दियउ (= विसमु उद्दियउ) 86*a*.

Initial conjunct in the seam of compounds is represented by a single (e g थोर-थणि 24*a*) or conjunct (e g. °कर-द्वियउ 86*b*) *consonant according to metrical convenience*

III MORPHOLOGY

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§ 44. We come across a stray remnant[2] of the old consonant declension It is the dative विणिणे (from विणिन् in the sense

1 For the Pk sandhi law governing these cases see हरिभद्र's धूर्ताख्यानक (ed Jacobi), introduction, pp xxviii-xxix

2 णिविणे (= निर्गताय?) 85*d* and पवइविण (com = पादत्राणरहता) 140*c* are not clear to me.

of विम्रक्ट्) 85*c*. It appears in the final position in a वर्णवृत्त each one of whose quarters closes with a रगण.

The semi-tatsama fem. instr. forms उससंविया (= उच्छ्वसन्त्या) 83*c* and धरसंतिया (= दर्पन्त्या) 83*d* also occur in an identical metrical position.

§ 45. Normalization of the stems.

i. Stems in °इ, °उ or °इन् are transferred to the standard °अ-declension (a) either by the addition of the stem-enlarging suffix °य (= "कः स्वार्थे") as in अणुराइय (अनुरागिन्) 22*a*, कामिय (कामिन्) 22*a*, जंबुय (जंबू) 60*d*; रिसिय (ऋषि) 159*b*; अंसुय (अश्रु) 50*b*, अयरुय (अगरु) 61*b*, तरुय (तरु) 192*d*; and the feminines in °इय like णइणिय 45*d*, etc. (see § 41, (d)); or directly as in °राहि (instr. sing. from राहु) 24*a*, तुंबरि (instr. sing. from तुंबरु) 53*d*, तरणि (instr. sing. from तरणि) 203*b*, असु (= असु) 158*b*, सनिह (= संनिधि) 167*a*, 189*c*, तणि (loc. sing. तण = तनु) 187*c*, 189*a*, इक्ख° (= इक्षु) 195*b*. Cf. Ḍingal locatives like तनि (from तनु), तरि (from तरु).

ii. Under the influence of masc. अ-declension, the fem. अ- and इ-stems take *also* °इ to form instr. sing. (see §§ 54, 56).

§ 46. Stem-forming suffixes.

i. The verbal determinative °क्क signifying momentary and rapid action in a general way is represented in a few words: चमक्कउ 50*b*, √झलक्क (from ज्वल्) in झलक्किउ 106*d*, etc., थक्किय (from स्था) 142*c*, तडक्क 148*c*, चचंकिवि (from चर्च्?) 188*b*.

ii. The suffix °इर forms adjectives in the sense of the present participle. We have उक्कंखिर 26*a*, 94*a*, आकंखिरिय 134*a*, कंखिरि 133*a* etc. (thrice), लज्जिर 28*a* etc. (four times), परिघोलिर 46*a*, मल्हिरय 50*b*, विओइरिय 118*a*, पहल्लिर 133*d*; भज्जिरिय 98*c*, परिसिरी 219*c* (see § 22).

iii. Action nouns in °अ (or °अय). चमक्कय 52*b*, उज्जगाय 105*c*, गम 113*a*, °अत्थम 113*b*, °जुह 173*d*, चाड (f.) 45*d*, भीड (f.) 62*b*.

iv. °अण forming agent (and action) nouns appears casually. पवित्थरण 19*b*, दहण 131*d*, जणण 136*a*, पिसुणण 158*d*, f. णइणिय 45*d*.

v. A fresh mode of forming agentives with the addition of °यर (= °कर) has made its appearance: दीवयर 22*b*, संजीवयर 22*d*, उल्हावयर 67*c*. cf. वंचयर He. IV 412. These when enlarged become the precursors of the Hindi agentives in °एरा (e. g. कुंटेरा, चितेरा).

Here we can scan the beginning of that analytical mode of breaking up the unitary basic idea of a verbal-root into two distinct elements: an action noun and the general verb signifying

'to do'. With the NIA. languages it has become a normal feature. Thus for example, to express the concept 'to rejoice', Guj. uses two elements आनंद करवो (lit 'to make joy') instead of a single word आनंदवुं The same mode of expression lies at the basis of Ap. सजीव-यर, वंच-यर; Hindi लुटेरा; Guj. लुंटारो (=*लुण्ट+कारक), मारण-हार (=मारणस्य+कार) etc. as contrasted with Sk. संजीवक, वंचक, लुंठक, मारक, नाशक etc. If we are to follow the com. there occurs a quite modern case at 194*d* न कीरइ किं-वि सयण where we would have an expression exactly equivalent to Guj. शयन करवुं 'to lie down'. But for an objection against accepting this sense see notes on 194*d*.

vi. °त्त (=°त्व) in दवित्त 19*a* and उन्हत्त 107*a*, इम (f.) in सामलिम 24*a*, सरल्थिम 79*a* and Pk चंगिमा 15*a* and °रण in अनुहरण 21*b* are the suffixes forming abstract nouns of quality In the following cases an adjective seems to be employed to signify its quality: लडिय° (i. e लडित्त) 18*c*, °अरुण (i e अरुणत्व) 50*d*, कसिण° (i e. कृष्णत्व) 87*c*, सिसिर (i e शिशिरत्व) 135*a*. Cf. § 48. ii

vii. Only one word takes the possessive suffix °आल (enlarged): सोहालय 51*c*.

§ 47. Stemenlarging suffixes.

i. °य (from "क स्वार्थे") is not merely a suffix. It has got definite morphological significance, for which see § 53.

In तियलोए 5*b*, 13*a*, °य has been attached to the numeral, while in गरुअय (from गुरु) 77*a*, it appears twice

ii °ड (enlarged), the only other pleonastic suffix that we meet with in the Sr., is confined to the language of the Dohās. पंथिसडउ 69*b*, 70*b*, 80*a*, 81*a*, पल्लियडउ 80*b*, मुंदडउ (or मु°) 81*b*, थाहडि 81*b* and डक्कडि 69*a* exhaust the list. The stanza 81 has no less than three forms in °ड°।

§ 48. Prefixes

i. अण° forms negatives from adjectival words. Refer to the शब्दकोष for the words with अण°.

ii. स° (<सु°?) as an emphatic element is prefixed to the adjectival words as in सलज्जिर (=लज्जिर) 28*a*, 29*a*, 41*b*, 94*d*, 136*c*, सगग्गिर (=गग्गिर) 29*c*, सविलक्ख (=विलक्ख) 28*a*, सलोल (=लोल) 59*b*, सकोमल (=कोमल) 123*c* and सकसाय (=कसाय) 171*a*. cf सचकित in the *Pañcākhyānaka* (1199 A. C.), p. 70, l 3 (HOS, vol. 11), ससंभंतो (=ससम्भ्रान्त) in the *Samarāiccakahā* (ed. Jacobi), p. 14, l. 7; ससंकिय (=सशंकित).

Pāiāsaddamahaṇṇavo. This type of words are casually encountered in some modern vernaculars also. Cf. for example Ḍingal सतुसळ, ससत (= सत्त) etc., Gujarātī सतोमळ, सघन (= घन), Hindi सङ्खल, Bengali सचकित, Awadhī समीत, Marāṭhī सकाळी (Sk. *सकल्ये = कल्ये).

§ 49. Formation of the f e m i n i n e b a s e s.

Ap. has evolved its own laws of forming the feminine bases. Although there prevails a considerable option in the employment of particular suffixes, the chief tendencies allow themselves to be distinguished fairly clearly.

To start with, we have to take two basic facts into consideration. Firstly, the suffix °इय appears to be established in the language of our text as the feminine counterpart of the enlargement in °अय. Thus to a masc. करंतउ corresponds the fem. करंतिय. Secondly, a new tendency has been developed in accordance with which the adjectival or participial (especially the present part.) अ-stems keep their base unchanged in the masc. as well as the fem. declension. Keeping these two facts in view we can explain the formation of the feminine bases in our text with considerable clarity.

i. Present participle.

There are four types of feminines formed from the pres. part.: (a) corresponding to a masc. करंत, we have the fem. करंति (Sk. fem. in °न्ती); (b) corresponding to the enlarged masc. करंतउ, we have the fem. करंतिय[1]. This करंतिय further appears as करंती through contraction; (c) करंत without any addition or change serves as a masc. as well as a fem. base; (d) this formal identity of the masc. and the fem. base is extended to the enlarged cases also, so that a parallelism has come to be established between the bases in °अंति and °अंतिय on the one hand and °अंत and °अंतय on the other. One case of this type of the fem. pres. part. in the Sr. is करंतय 167*b*.

The numerical strength of these various types as represented in the Sr. is as follows: 10 in °अंति, 17 in अंतिय (two or three of these, interpretable either way, as in °अंत or °अंति) and 10 in °अंती, 14 in °अंत, 1 in °अंतय. Thus those in °अंतिय/°अंती score the highest figure.

ii. Preterit participle.

1 When metre requires, we have also करंतिया with the unshortened final.

In the case of the 'regular' (§ 67) participles in °इय; the fem. is regularly formed by °अ (=°आ); that is, the masc. and the fem. bases are identical in form. Those participles that represent the inherited stuff i. e. those that are सिद्धावस्थ or 'irregular' (mostly the participles from Sk. अनिट् roots) take °इय optionally in the fem., e. g., गइय, हुइय, पुच्छिय etc. besides गय, हुय etc. But as suggested at the outset, one can legitimately look upon these bases in °इय as counterparts to the enlarged masc. bases in अउ (e. g. गयउ etc.) Further, on the analogy of the 'regular' pret. participles, some 'irregular' ones also have taken up the °इय in the masc. (e. g. हुइय 186*c*, पमुक्किय 164*b*) and as a result they too have identical masc. and fem. bases.

iii. Adjectival compounds.

As regards the formation of the feminine from the adjectival compounds, it is to be observed that there prevails a free choice between °अ, °इ and °इय. Bases in °अ (more than a dozen) are fewer in number when compared with those in °इ (about 3 dozen). Besides these there are about a dozen bases in °इय. Simple adjectives also show a preference for °इय. On the whole there appears in our text a strong tendency to reduce the other types of the fem. bases to one in °इय

cf. Tessitori's observations (§ 57 (2)) on the feminines in Owr.

§ 50. Gender. Hemacandra (Hc. IV 445) informs us that in Ap. gender-confusion prevails to a remarkable degree. This observation is supported by Jacobi in his account of the language of the San, wherein the nom./acc. neuter plur. ending °अइं is taken by the masculines also, while conversely, there are some nom./acc. neu. plur. forms ending in °अ. The change that has set in in the language of the San. has fully worked out itself by the time of the Sr. Here, excepting three cases (see § 52, *Remarks.*), two of which are metrically conditioned, the nom./acc. plur. forms in °अइं are totally absent. And the second characteristic neuter form, viz., the nasalised nom./acc. sing. in °अउं also being quite unknown, almost all traces of the neuter have vanished from the morphology. There is not the slightest distinction between the masc. and the neu. declension. In this connection we have to note the fact that all the New Indo-Aryan vernaculars, except Gujarātī, Marāṭhī and Konkaṇī have lost the neuter.

Other cases of change in gender are छुणि f. (= क्षति) 134*c*, 216*d*

(the व्याख्या as also the अवचूरि gives the fem. gender even to its Sk. rendering ध्वनिः!), देह f. 78*b* and तण masc. (=तनु) 202*c*, 214*d*.

It is probable that the epithets कुसुमसराउह and रुवणिहि 31*a* are fem., as rendered by the com. (कुसुमशरायुधम्). In the *Rāmacarita-mānasa* too we come across such epithets taking the feminine gender of the substantive they qualify.

NOMINAL FLEXION

§ 51. Some cases of special morphological interest.

A. Assimilated *h*-endings of the genitive. As in the Śvetāmbara Ap. (see San. p. 2, Kr. p. 55, § 15.) here too we find assimilated genitives. The ending of the genitive is not *determined primarily by the gender but by the type of the stem.* Thus अ-stems, whether masc. or fem. have °अह in the gen., इ-stems, whether masc. or fem. have °इहि. No genitive form of the उ-stems is attested in the Sr. It will be noted that hand-in-hand with this correspondence of the ending with the stem, there prevails the principle of vowel harmony, the vowel of the ending being determined by the stem-final. So the अ-stems have the affix °ह, the इ-stems, °हि. It should be marked that in bringing about this state of affairs phonetic forces have also played some part, as it is by following the general tendency to change हॅ to इ that the fem. ending °हॅ has become हि.

B. Three notable form-categories of the °अ-stem.

(1). 'Endingless' genitives. According to Hc. IV 345, the ending of the genitive is occasionally dropped in Ap.; that is, the bare stem can function as a genitive form. That the rule has for its basis some genuine Ap. grammatical tradition is indicated by the *Vālmiki-Sutras* III, 4, 16 which too teach the same thing. Alsdorf (As. 56 ff.) raises *objections* against this rule and after an examination of the alleged examples of such genitives advanced by Hemacandra and Pischel, he attempts to establish that in the available Ap. linguistic material one does not come across a single form which can be genuinely regarded as an 'endingless' genitive. All the alleged cases of such forms can be justly looked upon as previous members of regular or loosely-formed compounds. It is, Alsdorf thinks, from these loose compounds (cf. § 75 below) that such a rule must have come to be abstracted, but in a scientific treatment of Ap. grammar it cannot claim a place.

Now, though it is true that in the stanzas cited by Hemacandra or elsewhere in the Ap. literature come to light so far, there is nothing to indicate that Ap. employed bare stems as genitives, still if one glances at later linguistic developments, there is much there to create a strong presumption in favour of a factual basis for the rule given by the ancient Ap. grammarians. Thus, for example, in Ḍingal or Old Mārwāṛī literature cases of genitively used bare stems occur apace. There they are not anything like casual but make up a regular category of forms. And the language of the Sr. which bears unmistakable influence of some early vernaculars offers us several clear cases of such 'endingless' genitives.

Further, these together with the 'endingless' insts./loc. (see (2). below) and nom./acc. (see § 52, *Remarks*) forms point out that in the case of the whole of the अ-declension at least, the bare stem without any flexion-ending could appear in the singular (as yet rarely in the plur.) of almost all cases. Add to this the formal confusion and the consequent impression of 'endinglessness' that could be caused by the homophony (1) of the instr./loc forms in °इ of the fem अ-stems and the nom./acc. forms in °इ of the fem. इ-stems (§ 54, *Remarks.*), as also (2) of the insts./gen. forms in °इय of the °इ-stems and the nom./acc. forms in °इय of the enlarged fem. अ-stems (§ 56, *Remarks*). All these facts are strongly indicative of the active process of disintegration of the old morphological system, the final result whereof is seen in the languages like, e. g., Ḍingal which in consequence of so to say the total loss of the flexion-endings at times use in both the numbers and all the cases the bare stem without any addition or modification whatsoever.

Below are collected the cases of the genitively used naked stems attested in the Sr. They relate to the masc. as well as the fem. अ-stem.

जगु पवसंत (=पवसंतह) 70*a*, ब्रुय सुगरंत 86*a*, जंत...मह 109*a*, गिरंत पडंतह 157*b*, सुमरंत...गिवंतह 158*d*–159*a*, सुयरतिय... अलहंत 191*c*, अचर वह 47*a*, 51*a*, *d*, वरमुद्द इसोंतिय 51*a*, पिय (with √भण, √कह etc.) 101*d*, 68*b*, 71*b*, 80*b*, 88*b*, 92*d*, पिइय (with √भण) 95*b*.

(2). Employment of the bare stem in the instr./loc. (sing.). As in the genitive, so in the instr./loc. too the bare stem without any ending appears occasionally. Of course phoneti-

cally the form is got by the reduction of the final °इ of the old ending. As the unenlarged present participle has lost gender-distinctions to a certain extent, we find 'endingless' forms in the case of the feminine °अ-stems also. Casually we get a variant in °इ for the forms considered here.

Instr. sing.: नचय 100*c*, विरह 103*b*, धूम 109*d*, सुललिय 183*c*, थंदप्प 185*c*, णियवलइ 196*b*, मेह (plur.) 218*a*, perhaps भाय (plur.) 216*b*; f. उड्डंत, पडंत 136*c*, अलहंत 190*a*.

Loc. sing.: चरण (plur.) 27*d*, दर 28*d*, जुयलय 52*c*, सुयण 95*c*, मग्ग 105*d*, दक्खिण 112*b*, विओय 115*a*, पल्लव 134*c*, सैनिह, घर 167*a*, कुंडवाल 175*a*, सिज्जायण 179*d*, वसंत 215*d*; f. सिज्ज 196*c*.

Early Awadhī, Early Maithilī and Early Mārwārī freely use such forms.

(3). Nom. plur. in °अइ.

At a few places it appears quite plausible to suggest that °अइ also is employed as a nom. plur. ending. Thus, अणुहत्तणि अयुहइ णहु पवेसि (21 *b*) '= अनुधरत्वेन, अनुधा (मत्काव्ये) न खलु प्रवेशिन'. पयहत्थिण किय पहिय पयहि (v. l. पहिहि) पयहंतयइ (141 *c*) = 'पयसि (or पथि) प्रवहन्त (= संचरन्त) पथिका· पादत्राणहस्ताः कृता:'. Fem. सुसरियइं and कीलंतियइ (123*c*, *d*) also are nom. plurals. Possibly 103*d* presents a similar case of the nom. plur. in अइ. The line reads जिम तुम्हिहि तिम मुंधि पहिय झिज्झंति णिरु. Here it is difficult to construe the instr. तुम्हिहि. Obviously the line means हे मुग्धे यथा **यूयम्** तथा पथिका अपि अतिशयम् क्षीयन्ते. Now B. offers a variant तुम्हइ for तुम्हिहि. If this is accepted, we can take it as an honorific form of तुम्ह.[1]

This nom. plur. ending °अइ is nowhere attested so far in the extent Apabhraṁśa texts. Only Early Maithilī uses this commonly. "In the Early Maithilī of the Vʀ. an affix *-ăha* features commonly for the plural in the adjectives and passive particle (*sic*) (= past) forms" (Vʀ., § 26). Cʜᴀᴛᴛᴇʀᴊɪ's suggestion that this °अइ is the same as the Ap. gen. sing. *and* plur. ending °अह is most probable.

§ 52. Masculine and Neuter अ-stems.

The following paradigm of the endings can be prepared from the text. The figures give the number of times a form with a particular ending occurs in the text.

1 Alternatively we have to note that as Tᴜʀɴᴇʀ derives Marāṭhī आम्ही, तुम्ही from Pk. अम्हेहिं, तुम्हेहिं (BSOS, VIII i, p. 205), we can take तुम्हिहि of Sa. 103*d* as a nominatively used instrumental.

Sing.	Nom. Acc.	°उ; °अ.
	Instr.	°इ 50; °इण 20, एण 9; °इहि/इहिँ 9; °अ 6.
	Gen.	°अह; °अ 9.
	Abl.	°अहु 4.
	Loc.	°इ 93, इहि/इहिँ 12; °अ 12.
	Voc.	°अ.
Plur.	Nom. Acc.	°अ.
	Instr.	°इहि/°इहिँ 47, °अहि/अहिँ 8, °एहि/एहिँ 8, °अ 2.
	Gen.	°अह
	Abl	°अह 1.
	Loc.	°इहि/इहिँ 14, °अ 1.
	Voc	°अ

Remarks. For some general observations consult § 51 B. end —*Nom. Acc. sing.* Even after ruling out (i) the indeclinables, (ii) the cases (more than 50) which can be obviously construed as words forming a compound with the preceding or the following word rather than as nominatively or accusatively inflected forms and (iii) the cases (about 30) for which there is an acceptable variant in °उ in any one Ms., there still remains a substantial number of words (roughly 25) for which there is no other alternative but to assume that in these cases the bare stem is used as a nom. or acc. sing. form. For such 'endingless' forms of other cases see § 51. B. The *Dohākos'as* also use the bare stem in the nom. acc. sing. of the अ stems, See SHAHIDULLAH, p 38; San, p. XXVIII.—In Prakritised passages °ओ appears in the nom/acc sing instead of °उ. The only आ form दोहा 88*b* occurs in a दोहा.—*Instr. sing.* In a Prakritised stanza occurs तेंे 110*c* with the °इ of the ending lengthened metri causa to °ए. Out of the 9 forms in °एण, six (दवेण-मणेण 69 and णिलएण विरहेण 77 at the end of the Dohā pādas and पहजणेण-सुहंजणेण 209 closing the Paddhadi pādas) are metrically conditioned. The remaining are विणएण 74*b*, पिएण 138*b* (both occurring in Dohās) and विरहेण 86*d*. The forms in °इहि/°इहिँ are पसंगिहि 49*d*, कड्डिहि 50*a*, 117*f*, 192*a* (in °हिँ), °अहणिहिँ 50*d*, °आलविहि 105*d*, °हेणिहि 106*c*, पम्मिहि 154*d* and कीहंडिहिँ 187*c*. The *Dohākos'as* also employ °हि in the sing. of the instr. and loc. See SHAHIDULLAH, p. 38; San, p. XXVIII mid. cf. TESSITORI § 59 end —*Gen sing.* An isolated form in °आसु, viz., पियासु 70*b*, occurs at the end of a Dohā rhyming with the pronominal जासु, while पहिमस्स occurs in a वणेत्त (85*b*). There does not occur a single form in °हु.—*Abl. sing.* The forms are विजयनयरहु 24*a*, वडमानलहु

89*a*, पुत्तखद्दु 141*b* and सत्थद्दु 186*d*. cf. Tessitori § 61 end. — *Loc. sing.* It is to be noted that Early Maithili also had these three forms for the loc. sing.: pure stem without any affix, forms in °इ, forms in °हि (See Vr. § 35). In Prakritised passages °ए is found for °इ. निद्दोसे 99*b* and सव्वे 103*b* owe their ए to the influence of the following च. Twice °अंमि is used, in 19*b* and 115*d*. — *Nom. plur.* For the forms in °अइ see § 51 B. (3). The only representatives of the neuter plur. forms are[1] सयाइँ—तुलसीयलाइँ 62*c*, *d* and रमिरइ 174*a*. The first two of these occur in the section listing trees and at the end of the Paddhaḍikā-pāda. The remaining रमिरइ qualifies the *masc.* plur. नर. Cf. Jacobi's observations in the San. on the tendency to use indiscriminately the masc. and neu. forms in the nom. plur. — *Instr. plur.* Trochaic rhyme explains the occurrence of six (18 *d* and *e*, 202 *a* and *b*, 205 *a* and *b*) out of the eight forms in °एहि. The stanza 115 in which सरेहि occurs is a वर्णवृत्त. There remains only चऊणेहि 25*d*. — *Gen. plur.* Once °आह is attested in a Prakritised stanza: जुवराह 25*c*. — *Abl. plur.* The solitary case is सोयणह 102*b*. The *Dohākośas* have °अह for both the singular as well as the plural.

§ 53. The enlarged declension of the अ-stems. For …नन्त's Apabhraṁśa Alsdorf has shown that there the phenomenon of enlargement (by the addition of °य i. e. "कः स्वार्थे") in the case of the अ-stems is conditioned by word-rythm, firstly because in a substantial majority of the cases, the enlargement takes place after a heavy syllable and secondly because the enlarged stem appears mostly before those case-endings which consist of one mora, the normal stem appearing before those consisting of two moras. This latter fact means that the enlargement is mostly confined to three cases: nom./acc. sing., nom./acc. plur. and loc. sing. These observations are applicable also to the language of the Sr. The only difference is that here the enlarged stem is most prominent in the nom./acc. sing. and plur., while elsewhere it gives the impression of a phenomenon tending to vanish. This is clearly shown by the statistics of various enlarged forms attested in our text:

nom/acc. sing. in °अउ (14 pres. part., 50 'regular' pret. part, 100 the rest.)	164	cases

1 सिद्धइ and पसाइअ 209*a*, *b* are doubtful.

instr sing in °अइ (3) and °अइण (3)	6	cases
loc sing in °अइ	6	"
nom /acc plur in °अय (8) and °आ (8)	16	"
gen plur in °अयह (3) and °आह (1) 4	4	"

Remarks *Instr sing* छायइइ 78a occurs in a Doha and probably has got the °इ° suffix which appears in the instr sing in the enlarged form as a rule °सणइ 156b, metri causa for सणइ, stands at the end of a Doha pada पिहुइ 69b also occurs in a Doha The other three instrumental forms (रत्तयण 68c rhyming with °नयण, and कहियवण-रहियवण 91 c d) actually end in °यण (see § 10 (b)) These are quite peculiar forms All the three are inflected from the enlarged pret part — *Loc sing* बलियइइ 80b in a Doha has the suffix °इय In the case of कियइ 102d, 199d and पियइ 102d the enlarged form appears probably to avoid the vocalic group °इइ (cf § 22), which otherwise would be the result In °पिक्खणइ 53d, पिक्खणय has developed a semantic shade slightly different from that of पिक्खण and as such it has come to be a different independent word The rest is सुविणइ 94f — *Gen sing* The three cases in °यह viz, जोयतयह-पयट्टतयह 54a, b and °झुणतयह 223e are all from the enlarged pres part It is to be noted that only the enlarged pres part has come to stay in Guj, Hindi etc The only form in °आह is सुत्ताह 25c Thus, really speaking nom is the only case seriously concerning itself with the enlarged stem In the nom plur out of the eight forms (against 3 in the Hp) in °अय, four are pres parts Note the fact that like the pres part, it is the enlarged form of the pret part that has been later on generalized in Guj

§ 54 Feminine अ stems

Sing	Nom Acc	°अ
	Instr	°अइ, °इ, °अहि/अहिं, °अ
	Gen	°अह, °अ
	Abl	°अह
	Loc	°इ, अइ, °अ
Plur	Nom Acc	°अ
	Instr	अहि
	Gen	°अह

Remarks For the endingless instr, gen and loc forms see § 51 B — *Nom Acc sing* For forms in° आ see § 41 — *Inst sing* All the forms (147a, b, c, d, 196c, d, 198a, b, 204a, b, c, d,) in °अइ

are formed from the enlarged stem in °इय and all these forms occur at the end of a pāda. गहाइ 113*f* is the only form in °आइ. Inst. sing. in °इ, उक्कंठि 120*d*, is *doubtlessly formed from* उक्कंठ+इ. But besides this there are seven forms[1], to wit, दीहरणयणि 29*d*, कणयंगि 41*c*, तिरच्छि and तरलच्छि 97*c*, °उत्तङ्गि and कुरंगि 97*d*, दीहरच्छि 107*d*, all to be construed as instr. sing., for which it is difficult to decide whether we have to take them as formed from the fem. stems like दीहरणयण, तिरच्छ etc. or to explain them as bare °इ stems employed to serve as instrumentals without any ending. For, the former alternative forces us to assume fem. अ-stems like कणयंग, तिरच्छ, दीहरच्छ (भित्त in the case of the loc. भित्ति 96*d*) etc. for which there is no evidence, while as to the latter, though supported by the developments in the case of अ-stems (see § 51 **B.** (2)) and in Ḍingal, we hesitate to subscribe to it in the light of the loc. sing. forms in °इ viz., बाहुडी (m. c. for बाहडि?) 81*b*, दिसि 142*c*, भिसि 136*a*, 147*c*, etc. (8 times in all), रत्ति 175*b*, पच्छुसि 183*e* which can be well considered as inflected from दिस, भिस, etc. Still instr. तरलच्छि 97*c*, perhaps loc. यंठि 27*a* and above all the gen. instr. and loc. forms considered under § 51 **B.** (1), (2) make it tenable at least in some cases of the forms in °इ that the tendency to employ the endingless stem in the fem. °इ-declension also had already made a beginning. Cf. तरणि (from a masc. इ-stem) § 55, *Remarks*. It is obvious that the forms in °इ, if any, are the result of the influence of the masc. अ-declension. The consequences of the convergence of the nom/acc. (भित्ति), instr. (कुरंगि) and loc. (भित्ति) forms in the fem. declensions are quite patent. Similarly it is the masc. अ-declension that is responsible for the one probable instr. sing. form in अहि (°आउलियहि required by the context for the textual °आउलियइ 222*b*; cf. दयवर and वसण respectively for दियवर, पसिण § 23). Cf. also the instr. sing. in °हि of the fem. इ-stems (§ 56).—सिजाइ 136*c*, is the only *abl.* form. — *Loc. sing.* in °अइ : घरयइ 161*d*; in °अहि : सिज्जाहि 185*c*. Many of the loc. sing. forms with the affix °हि detailed under § 56, *Remarks*, can be with equal justification regarded as formed from the fem. अ-stems with the affix °इहि. — *Loc. plur.* in अइ : दिसइ 58*b*, 148*a*; in °आसु : निवासु 173*a*, दिसासु 201*b*, 215*b*.

§ 55. Masculine इ- and उ-stems.

Sing.	Nom. Acc.	°इ	°उ
	Instr.	°इण	°उं

1 As to भाणयर 140*b*, see § 76.

	Gen.	°हि	
	Loc.	°इ	°इ
	Voc.	°इ	
Plur.	Nom. Acc.	°इ	°उ
	Instr.	°इहि/°इहिँ	
	Loc.	°इहि	

Remarks *Nom sing.* If अस 158*b* is असु, then the normalization has affected the nom./acc. also. *Instr.* in °इण : अग्गिण 185*a*, मिअणाहिण 48*c*, 187*d*. For instr. and loc sing. in °इ, the result of the influence of अ-declension, see § 45 (b). Is तरणि 203*b* an endingless instrumental? The only *gen. sing.* form is विरहग्गिहि 89*a*. *Loc. plur.* सिहरिहि 144*b*.

§ 56. Feminine इ stems.

Sing.	Nom. Acc.	°इ
	Instr.	°इइ (°इय, °ई), °हि/हिँ, इ?
	Gen. Loc.	°हि, इय (ई)
	Voc	°इ
Plur.	Nom. Acc.	°इ, °ईउ (3)
	Instr.	°हि/हिँ
	Gen. Loc	°हि

Remarks. For forms in ई generally, see § 41 (d) In the Hr. in such cases the ई stands, with negligible exceptions, after a heavy syllable. This restriction does not apply to the language of our text. — *Instr. sing.* in °इइ °शालरिइ and परावत्तिइ (so to be read m. c.) 151*a*, *b*.; in °इय आसीसिय 44*c*, °भज्जरिय-सलज्जरिय 98*c*, *d*, विओइरिय 118*a*, विलवतिय 135*c*, विठुलतिय 147*a*, उव्विग्गिय 147*c*, 180*b* (rhyme-secure), इक्कल्लिय 190*b*, in ई (see § 28) सद्दवत्ती 18*e*, अइखिज्जी (B °ज्जिय) 151*b*, वुणंती 155*a*, जंपिरी 182*b*, विलवंती 190*a*; in °हि/हिँ 10 forms occurring at 104*a*, *b*, 125*a*, *b*, 136*c*, *d*, 124*b*, 159*a*, 220*b*, 222*b*. For the probable endingless instrumentals and homophony of certain feminine forms see § 54, *Remarks*. — *Gen. sing.* कामिणिहिँ 50*c*, चलंतिहि 105*d*, विरहिणिहि 132*d*, उग्गतिहिं 196*a*, °चलीहि 205*d*. कामिणिहिँ has its nasalization probably from the plural Gen sing. in °इय/ई (see Hc. III 29; cf. *Dhūrtākhyāna* (Singhi Jaina Series No. 19), p. 52, note 1)[1]. चडंतिय 26*c*, हसतिय 51*a*, लीलंतीय 53*a*, झुणंतिय 53*c*, सामोयरिय 118*b*, दीवालिय 176*a*, सुयरंतिय 191*b*; जंपंती 50*c*, विलवंती 157*a*. Note that such instr. and gen. forms in °इय are homophonous with the enlarged fem. stems in °इय like जलंतिय, लीलतिय etc. and

1 In the light of these forms, a similar explanation for the OWR fem. gen. in °इय (TESSITORI, § 62) seems more probable than those given by TESSITORI.

consequently they succeed in creating the impression that they are endingless gen. forms. — *Loc. sing.*: णिरिणिहि 105c, °दिरिहिं 117e, रयणिहि 160b, पच्चूसिहि 179b, दीहरिहि 190a. — *Nom./Acc. plur.* Only 3 forms in °इउ, all of them occurring at the end of the Paddhaḍikā-pāda: मणोहरिउ and धुणीउ 216c, d, परब्बसीउ 217c. — *Gen. plur.* °वरिहिं and पवइंतिहिं 168c, नारिहिं 174a, किंकिणीहिं 179d and perhaps परिखिज्जंतीहिं and किंकिणीहिं 219c, d. सहीण and वरहीण 203c, d occur at the end of the Paddhaḍikā-pāda — *Loc. plur.* तरंगिणिहि 141b, पुक्खरिहिं 141b, इत्तरिहिं 142a, सरिहि 142a, दिसिहिं 145a, अक्खिहिं 176d. It is not necessary to take दुच्छिहि as plur. with the com.

No fem. उ-stem is attested in the Sr.

Pronouns

§ 57. Personal.

		1. person	2. person
Sing.	Nom.	हउ (हउँ)	तुहं, तुं (?) 77b
	Acc.	मइ 191f	
	Instr.	मइ 109b, 117b etc. (about 14 times)	तइ 124a
	Loc.	मइ 104a	पइ 77a
	Gen.	मह 99a, 117d etc. (12 times); महु 91b, 189d, 197b, d; मज्झ 104d, 197a	तुअ (तुय), तुह (?), तुज्झ 120d, 191b
Plur.	Nom.		
	Insts.	अम्हिहि 114b	तुम्हेहिं 18b, तुम्हि 117a
	Gen.	अम्हह 120d	

Remarks. For the question of nasalisation in various forms see § 8. महु 197b, मज्झ 197a as also तुज्झ 191b are used accusatively. तं has variants तुं and तु. Only in 94c and 222c, 109c तुहु has no variants. Elsewhere (41d: A C तुह, 88a: C तुह, 92c: A C तुह, 222c: B तुह) it alternates with तुहु. तुअ or तुय occurs 8 times (114a, 86a etc). Besides this, we have to accept तुव (C) at 76a to make the construction grammatically faultless. The existence of तुह in our text is rendered somewhat doubtful because at two out of three places of its occurrence (109c: A तुय, 110c. A तुय B तुय, 191c: A तुअ B तुय) it is attested in only one Ms.

अम्हारिय 105b is the only possessive pronoun.

Cf. Tessitori, §§ 83-84, 86, 87.

§ 58. Demonstrative and relative.

A. Demonstrative.

a) त°-

		masc./neut.	fem.
Sing.	Nom.	सु 3, सो 4, तं (n) 156*a*	सा 27 *c*
	Acc.	तं	तं 26*a*, 27*a* etc.
	Instr.	तिणि 192*d*, 223*c*, तेण 199*b*	तिणि 25*e*, 223*b*; तेणि 107*c*
	Gen.	तसु 20*b*, 85*d*, तह 99*d*, 122*e*, तस्स 98*c*	तह 26*c*, तसु 223*d*
	Loc	तहि 183*a*	
Plur.	Nom.	ते 77*b*, 103*a*, 206*b*, ति (-वि) 27*c*	ते 94*c*, ति 135*d*, 167*b*
	Acc.		त 41*a*
	Instr.		तिहि ? (C) 174*b*
	Gen.	तिह 20*d*, 21*d*	

Remarks सु occurs at 30*d*, 91*b*, 199*b* सो is metrically conditioned at 111*b* (see § 41 end) Another occurrence (as n) is 81*b*, in a Dohā. The third is at 159*c*, where metre requires सो. The last is सो वि 197*b*, where the length is protected by the enclitic.

b) एय°

The following forms occur

Nom. Acc. sing. इहु 8 (f. at 199*e*, n. at 151*d*), एहु 204*d*, एह (f.) 91*d*, एउ 20*d*, 151*a*, इय (f. acc) 74*a*, 83*d*, 85*a*, 105*b*, plur. एव 30*c*, 66*a*, loc sing इणि 113*c*.

B Relative.

		masc./neut.
Sing.	Nom.	जु 5, जो 81*b*, जं (n) 19*e* etc.
	Acc	जं, 30*b* etc, (f) 161*c*
	Instr.	जिण (A जिणि) 91*d*, जिणि (A जिण) 92*a*
	Gen	जसु 3, जासु 70*a*
Plur.	Nom.	जि 21*c*, 64*a*, 138*a*
	Instr.	जिहि 77*b*
	Gen	जिह 61*d*, 62*b*, (f.) 167*a*, 174*a*.

Remarks. The places where जु occurs are 20*a*, 23*d*, 76*a*, 118*c*, 183*d*. At 76*a* it appears to be used conjunctively.

§ 59. Interrogative and indefinite.

A. Interrogative

Sing.	Nom.	को 18*c*, 25*e*, को पुणु 94*f*, कवणु 64*b*, कवण (f) 199*e*
	Acc.	किं पि 95*b*
	Gen.	कसु 95*d*

Abl. कह 41*d*
Loc. कइ 124*d*

B. Indefinite

Sing. Nom. कु-इ 4, को-इ 2; कि-वि (n.) 91*b*; का (f.) 50*a*, का-वि (f.) 3.
Acc. (n.) किं 110*a*, किं-पि, कि-हु 121*d*
Instr. केण 47*a*, केण-इ 137*f*.
Gen. (f.) कह-व 3, कस्स-वि 2, कस्स-व 2, कस-वि 1

Plur. Nom. के-वि 3, के 45*a*
(f.) का-वि 46*e*, कि-वि 94*f*, 180*a*, के-वि 195*d*, 196*a*

§ 60. **Numerals.** इक्क 100 and एग 180, बे (C दो) 80 (बिउणय 'double' 136, बिन्नि 85 दुन्विय 112 'both'), ति° 18 (तीयय 112 'third'), चउ° 43 (चउग्गणी 156 'four-fold', चउक्कय 125 'a tetrad'), पंच 74, छह 31, णव° 27, दस 64 and दह 58, सय 62.

VERBAL FLEXION

§ 61. There is only one regular conjugation in Ap., viz., the अ-conjugation. The forms with ए-stems appear quite sporadically. The Sa. has the following such forms; pres. ind. 3. sing. करेइ—सिंचेइ 108 *a*, *b*, साहेइ 82*b*, हवेइ 104*d*; 3. plur. करेहि 205*c* and the forms in °इहि/इहिं (§ 62); imper. 2. plur. पिसुणेहु 19*d*. Almost all of these except those in °इहि/°इहिं appear under metrical stress. The same is the ground for the employment of pres. 1. sing. भणे 95*b* and 3. sing. दइए and वइए 120*c*, *d*, the only middle forms. There is no pres. part. in °माण.

The following 'root-verb's are attested: जा, ठा, मा, सम्मा, वा; दे, ले; धो; इण (?). For their various forms see the index s. vv.

Forms of √अस्: अत्थि (3. plur.) 64*a*, णत्थि (3. sing. negative) 19*a*, 104*c*.

Of the *finite verb* we have here: 1. The Present Indicative; 2. The Imperative, 2. and 3. person; 3. The Optative, 1. and 2. sing.; 4. The future.

Of the *infinite verb* we have: 1. The Present Participle (also used as Preterit and Conditional); 2. The Preterit Participle; 3. The Gerundive; 4. The Absolutive; 5. The Infinitive.

§ 62. **Present.**

Sing. 1.	°अउ (°अउँ) 23, °अमि 3	Plur. 3.	°अहि (°अहिं) 17 + 4 (pass.)
2.	°अहि 5, °असि 1		°इहि (°इहिं) 7
3.	°अइ		°अइ 10
			°अंति 20 + 4 (pass.)

Remarks. For the nasalization of the endings see § 6.—1. *sing.* जंपउँ 30*b* and अच्छउँ (B °उ) 79*a.* —सहमि 164*c*, and मरमि, तग्गमि 164*d* have been employed simply to effect alliteration. जाउ 91*a* has a variant जामि (C). In a Prakritised stanza occurs ताकं (= तर्कयामि) 104*a.* Cf. झुम्मं 213*b.* See Hc. III 141 com —2. *sing.* सरसि 165*c* is used to bring about the yamaka. For the 3. plur. forms in अइ see TESSITORI, § 117, *Remarks.*

The present part. विलवंति is used with अच्छउं (pres. 1. sing. from √अच्छ) at 79*a* to singnify continuity of a present action (cf. TESSITORI, § 125).

§ 63. Imperative

2. sing. °इ 16, °हि 10, °इहि 1; °उ 8, °अ 3
°असु · कहसु 82*c*, °अह. कहह 68*c*.

3. sing. °अउ 4 (होउ 2, सिज्झउ, जयउ).

2. plur. °अहु 2 (सुणहु, णिसुणेहु)

3 plur. °अंतु 1 (गज्जंतु)

Remarks Once °इ of the 2. sing. is lengthened to °ए for metre's sake भणे 95*d*

§ 64. Present Participle It always ends in °अंत (enlarged °अतय). For its feminine see § 49. i

It is used at two or three places to denote a state in past. Thus सुहय तइय सओ उग्गिलंतो सिणेहो (100*b*) "O dear one, the dye of love that used to overflow on that occasion," मोहवसिण घोलंत (95*c*) "Under loss of discrimination (she) said". Perhaps णियंती 186*a*, सरंतु, विप्फुरंतु 200*c*, *d*, धरंती 217*d* also denote the habitual past. For हुतउ 65*c* see § 73, 3.

Further, Hc. III 180 teaches that the present participle can be used to denote conditional also. Our text offers three examples of such a use, all in one stanza; सुणंती 100*a*, धरंती 100*c*, वोलियंतो 100*d*.

. Both these uses of the present participle are still quite living in the modern Gujarāti. The unenlarged form serves for the conditional, the enlarged one for the preterit. For other NIA. vernaculars see BLOCH: *L'indo-Aryen*, pp. 261–265.

§ 65. Optative.

1. sing. °इज्जउ (सहिज्जउ)

2. sing. °इज्जसु (पढिज्जसु, कहिज्जसु)

Remarks. Cf. TESSITORI, § 120.

§ 66. Future.

	स्-future	ह्-future
sing. 1.	°इसु 2	
2.	°इसि 1	°इहसि 2
3.		°इहइ 2

Remarks. 1. कहिसु 91*c*, पयासिसु 117*b*. 2. जाइसि 41*d*; आसासिहसि 191*d*, आविहसि 191*f*. 3. संतोसिहइ 197*a*, मिल्हिहइ 197*b*.

§ 67. Preterit Participle.

The suffix °इय (enlarged °इयय) forms the pret. part. Besides the 'regular' class of the pret. part. so formed, there is another which represents the direct phonetic development of the Sk. pret. part. But the number of such 'irregular' part. is on decline and the tendency to normalize them by adding to them also the suffix °इय (e. g. हुइय 186*c* for हुय) has already made its appearance (See § 49 ii). Another tendency that is to be specially noted is the contraction of the suffix °इय to °ई in several cases in the fem. of the pres. part., e. g., चडी, विछुडी, तुट्टी (see § 28). This is a 'modern' trait, characterising the New Indo-Aryan vernaculars like Hindī and Gujarātī. The following are to be noted मुक्क 83*b*, उम्मुक्क 25*b*, पमुक्कउ 203*b*, पउक्कउ 217*b* (all from *मुक्क i. e. मुक्त), हुड 78*b*, पइट्ठ 130*c*, फुट्टउ 154*d*, डुक्कउ 186*b*, पहुत्तउ 192*b*, खुत्रीण 204*c*, लय (i. e. लात) 86*c*, besides लीणय 176b. समाण 80b (in a Dohā) is of special interest as in Old Guj. this type of pret. passive part. in °आण is quite familiar to us.

§ 68. Absolutive.

The numerical strength of the various types of absolutives as represented in our text is as follows. °इवि 34, °अवि 27, °एवि 5; °एविणु 11; °इ 28; °इय 2, °इउ 1, °अप्पि 1. Those in °इय (see § 38 b.) are निवेसिय, पेसिय 95*c*, विन्डाइय 188*d* and Pk. कुणिय 213*a*; in °इउ, फरिसिउ 132*d*; in अप्पि, सद्दप्पि 199*a*. Besides these there occurs पिअ 191*c* (cf. epic पिब) and an interesting case of 'compound' absolutive दहेवि करि 108*b*, which is a precursor of the Modern Hindi बोल कर, हँस कर etc.

§ 69. Infinitive.

In °अणहं: मरणहं 80*a*;
in °अणउ: धरणउ 71*a*;
in °अणु: वहणु 81*a*;
in °अण: गहण 218*b*.

Of these, only the form in °अण is known to the *Dohākośas*. Cf. also Tessitori, § 134 end.

§ 70 Gerundive.

In °इव्वउ (Sk. °तव्य): पढिव्वउ 20*d*, 21*d*, जंपिव्वउ 82*c*, जाइव्वउ 82*d*, कहिव्वउ 99*d*;

in °इय and °इज्ज (Sk. °य as in कथ्य, गम्य etc): कहिय (5 times), जंपिय, पभणिय; पभणिज्ज (twice), कहिज्ज;

in °अणिज्ज (Sk. °अनीय): कहणिज्ज.

With °इय/°इज्ज cf. the passive endings °इयइ/°इज्जइ (§ 71).

§ 71. Passive.

The three types are represented thus: passives in °इय: 33, in °इज्ज°: 13, in °ईय° (metri causa): 3. Besides these there are some 20 'irregular' passives which represent the further phonetic development of the corresponding Sk. forms: सिज्जइ, पिज्जइ, गिज्जइ, णज्जइ, लिप्पइ, दीसइ, कीरइ, पेसइ, सुम्मइ, पवुप्पइ; घुम्मंति, डज्झंति; from the causative: चडाइयइ, सुहाइयइ. Note also जाइअइ, लाइयइ. For the origin of °इयइ/°इज्जइ see § 38 (b) Cf. Tessitori, § 136 (both the types). The fact that so many passives in °इय° are attested in our text supports the derivation of the affix °इय° from Sk.° य of the passive against Tessitori, unless it is proved that they have been borrowed from a synchronous vernacular.

§ 72. Causative and Denominative.

A. °आव् is the general causative suffix which in certain cases becomes shortened to °अव् in accordance with § 19. Further, in declension the °व् of this °आव् is occasionally dropped according to § 35.

मावइ (from √मा) 141*b* and सरलाइवि 26*b* (cf. सरलयवि 123*d*) are used as simplex. It is by a rare chance that one comes across the 'irregular' forms like सारसि 165*d* representing the direct phonetic continuation of the Sk. forms.

B. The instances of the nouns, etc, used as verbal bases are: (a) (in अय°) वक्खाणियइ 65*a* from व्याख्यान, डिलक्किवि 168*a* from डिलक्क, वणिज्जइ 208*d* from वणिज्, सीयलंतु 210*c* from शीतल, बहिरयंति 218*d* from बधिर, (b) (in अव/आव°) सरलाइवि 26*b* and सरलयवि 123*d* from सरल, सत्तविय 96*d* from सत्र and सुहाइयइ 189*b* from सुख.

POSTPOSITIONS

§ 73. Thanks to the working of the phonetic forces, the old system of the case-endings eventually became completely worn out by the time of the New Indo-Aryan stage and one

of its direct results was that the postpositions, which had had only a conplementary or supplementary status in the late Middle Indo-Aryan (or Apabhraṁśa) stage, now began to function importantly as unaided indicators of various case-relations and the analytical stage was completely achieved. The language of our text knows of several such postpositions.

1. We find here some four instrumental postpositions having the general sense 'with'.

सत्थिहि (=loc. sing. of सत्थ=सार्थ '*company') means 'with; in the company of': विविह-विअक्खण-सत्थिहि जइ पवसियइ (48a) 'If a stroll is undertaken in the company of various vidagdhas —'; सोहहि सिज्ज तरुणिअण-सत्थिहि 'The beds appear charming with (*or* by the presence of) young damsels'. This postposition is seen commonly used in Guj. in the form साथे. The Jain romance चम्पकश्रेष्ठिकथानक (mid-fifteenth cent.) uses साथें in the same sense as noted here.

Cf. Tessitori, § 70 (8).

सम (=समम्) is found in का-वि केण सम दर हसइ (47c) "Some lady just laughs with someone". सउ is a variant of सम: गुरुविणएण सउ 74b, विरहसउ 79a, कंदप्पसउ 99a. Cf. OWR. सिउँ (Tessitori, § 71), Early Maithili सञो, सँ (Vr., § 36). Once संमाणिय (=समान f.) is found: तुअ संमाणिय "with thee".

सरिसु—सरिसउ (=सदृश enlarged) 'together with' is used thrice: मियणाहिण सरिसउ (187d) 'together with musk', सरिसु जाइहलह (188b) 'together with nutmegs,' हाम हेमह सरिसु (191d)? सरिसउ corresponds to the Guj. सरसुं 'close with' in usages like छातीसरसुं 'close with chest'.

2. The ablative postpositions are हुंतउ, ठियउ, रेसि, लगि.

हुंतउ with the loc. adverbs of place denotes 'from' as in तिह हुंतउ 65c 'from that place'. See Hc. IV 355. It is fairy common in Old Western Rājasthānī. See Tessitori, § 72 (10). Looking to its origin, हुंतउ is the enlarged pres. part. of √हु (=भू) used in a preterit sense. The whole phrase तिह हुंतउ literally means 'having been at that place, (he came here)' and this sense has eventually veered round to 'from that place'. (See As. pp. 22-24).

°ठियउ (=स्थित enlarged) is another such postposition. HC. IV 439, 4 has हिअअ-ट्ठिउ 'from the heart'. Modern Guj. °थी is closely allied with this ठिउ. See Alsdorf, As. pp. 24-26. The one case in our text is तह पुणि पयइ कवाड़ न वामकर-ट्ठियउ 86b "And the forhead (*also* skull) is not removed *from* the left hand even for a

moment'. Cf. the com.: तत्र क्षणमपि स्थापनकरान् न वृतीमनति. Can the problematic सिहरहिवइ 148*d* be brought in line with the above? For OWR. cf. TESSITORI, § 72 (3), (6).

रेसि is employed to signify the causal relation 'due to', 'because of', 'on account of'. Thus कुकविस-रेसि 21*a* = कुकवित्वेन हेतुना i. e. कुकवित्वात्. Ordinarily रेसि is a तादर्थ्यनिपात. See He. IV 425, *Haribhadra's पंचाशक-प्रकरण 19, 40 (रेसिम्मि).*

लगिग (= abs of √लग्) with the adverbs of time denotes 'tempus a quo' i. e. it has the sense 'since' as in कइय-लगिग 122*d* = कदा प्रभृति 'since how long'. Cf. TESSITORI, § 72 (a) where लगइ, लगी are noted in both the senses 'up to', 'from'.

3. The **genitive** postposition तणि (fem. of तणउ, see He. IV 422, 20) quite obviously cannot govern any other case except the genitive. Accordingly मइ तणि (94 f.) appears to be a suspect, standing perhaps for an original मह तणि 'my'.

Cf. TESSITORI, § 73 (4), DAVE, p 58

4. महि is a **locative** postposition. मणमहि means 'in the mind'. It is loc. sing. from मह, which is connected by BLOCH with *मध allied to Sk. मध्य.

Cf. TESSITORI, § 74 (7), DAVE, Index s. v. *māhi*.

§ **74. Indeclinables.** Adverbs appear in the SR. in any one of the three forms with the °उ of the nom./acc., with the °इ of the instr./loc or altogether without any affix. We have चिर, चिर, धीर, घणु, णिमिरिछु etc., तुरिय, पुनरवि सव्व-वार, णिमिस, खर etc.; णिरवक्खि, निभंति, अणियत्ति, इत्थंतरि etc Note खणु 19*d*, खण 86*c* and खणि 86*b*; खणद्धु 67*a* and खणद्धि 223*d*; निरंतर 148*c* and निरंतरिण 64*d*, cf. also पुणु 96*c* etc. (5 times), पुण 67*a* etc (6 times) and पुणि 101*a*, 117*d*, पर 79*b* and परि 189*d*. Following is the list of other indeclinables arranged in semantically allied groups अह, अइ (thrice), अह-इ, अह, अह, य (6 times); अहव (अहवा), व (= वा at 41*d* and in कत्थ व etc.?); इअ and व (29a, 123c), किरि, जणु (thrice), णज्जइ (twice), ण (8 times; at 132a = इव), णाइ (twice, णाय, णाय), धुव (= ध्रुवम्), इत्थ, कत्थ (कत्थ व, कत्थ वि), तत्थ (तत्थ व, तत्थ वि); इम and एम and एव, किम, किम्म-इ[1] and केम (Pk. 116), जिम and जेम, तिम and तेम; कइय, जइय, तइय; कइ (equivalent to कथम्, कुत्र, कुत (41c)) (कह व, कह वि, कहकह व, कहकह वि), तह (तहे; तह व, तह वि); कहि, तहि, कि (कि वि, कि-हु) and कि (कि पि) and कोइ, जं, तं; °चिय, जि (twice), °इ (5 times), जइ (जइ वि) and जइ (101*b*), तउ and तो; जाम, ताम and ताव and ता, ण or न, णहु (26 times; णहु वि), णेय (4 times), य; पिउ, दर; पर (परि), पुण (पुण, पुणि); पुरउ; हिन (twice).

1 Cf. OWR किम्ह-इ, wrongly derived by TESSITORI (§ 2 (1)), from *कईं-इ, कथमपि.

§ 75. Compounds[1].

Already in Prakrits, the strictness of the Sk. laws of nominal composition has been considerably tempered Cf. Pischel, § 603. The same tendency more strengthened prevails in Ap. We can roughly distinguish three types of such loseness of composition as gathered from the Ap. material of the text.

Firstly, there are several cases of 'permissible' looseness sanctioned by the Sk. scholiasts with the words "सापेक्षत्वेऽपि गमकत्वात् समासः". Accordingly, we have पिय-कवित्तइं विज्ज-माहप्प-पंडित्त-पवित्थरणु 19*a* for पिय-कवित्त-विज्ज etc.; अन्नह तरुणिकरंगुलिणह 51*c* for अन्नतरुणि-करंगुलिणह; रयणनिबद्धउ मेहल रणझुणउ 52*d* for रयणनिबद्धय-मेहल-रणझुणउ; पियह सज्जणिय-सुहु 122*c* for पिय-संजणिय-सुहु; केवयकलीहि रसगंधड्ढ 205*d* for केवयकली-रसगंध-ड्ढ.

Secondly, within a compound the order of various members has *no regard to mutual grammatical or logical relations*. We can almost say that any member can precede or succeed any other member to suit metre and rhyme. This fact is recognised by the grammarians *as* समासे पूर्वनिपातानियमः. The examples are: धम्मिल्ल-उमुक्क-मुद्द 25*b* = उमुक्क-धम्मिल्ल-मुद्द; णेवर-चरण 27*d* = चरण-णेवर = चरण-(गत)-नूपुरयोः; अणरइ-आर-उछित्तु 120*c* = उछित्त-अणरइ-आर; कड्ढिय-जुडिल-अणेग-तरंगिहिं 177*b* = कड्ढिय-अणेग-जुडिल-तरंगिहिं; मयण-पडिभिन्न-सरि 184*a* = मयण-सर-पडिभिन्नि; असेविय-सउणियण 193*a* = सउणियण-असेविय; फलु-विरहग्गि 114*a* = विरहग्गि-फलु; सिहरि-सुरत्तय 216*a* = सुरत्तय-सिहरि.

Among these special attention is to be drawn to the last two instances of the compounds with the order of the members transposed for metrical convenience. Apart from a few genuine cases of 'endingless' forms, it is such cases that must have substantially contributed to make current the view that Ap. uses the bare stem also in the genitive. For in the case of the words in such expressions held together by the strength of context but otherwise appearing hanging in the air without any grammatical element connecting them *inter se*, one can easily say that here the bare stem (सिहरि, सुरत्तय) functions as a genitive form[2]. But the cases attested here, as also lots of

1 Those compounds which, though printed in the constituted text with their components separated, can be easily made out from the context have been left out of consideration.

2 They also banish Alsdorf's doubts (As. p. 61) against गयकण्णहं (He. 333, 3c) being a transposed Karmadhāraya equivalent to कण्णगयहं. Hence also there is no need to assume that in the said case the genitive ending is to be supplied to गय from the succeeding words.

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similar cases in Dingal works and in the *Rāmacaritamānasa* make it abundantly clear that we have to look upon them as free constructions—as a loose type of compounds.

रयण-गारंकिहि परियोलिर-नयणि 46*d* for परियोलिर-रयणगारंक-नयणि offers a case of the fusion of the above types.

Lastly, the extreme cases of this tendency to loose composition are offerred by a few instances of *tmesis*, which at the same time pointedly show how much the poet cared for metre and rhyme at the cost of everything else and how at times he left the reader (or the hearer) to gather the intended sense entirely from the context. Thus we have,

पिय-दइय-सोय- असहन्त -भर 103*c* = पिय-दइय-सोय-भर असहन्त
निम्मल- फुरइ -वय 122*a* = निम्मलवय (= चन्द's epithet) फुरइ
णवपण- जंति -तलि 130*d* = णवपणतलि जंति

Here we get a peep into that process as a final outcome of which the power of unrestricted word-composition has peterred out in the New Indo-Aryan vernaculars.

For the instances of some verbal compounds see § 76. end.

§ 76. Some s y n t a c t i c a l remarks.

Supply of the ending from the adjacent word in accord. At certain places the prior of the two adjacent words—either the substantive or the attribute—appears without the requisite case-ending which is to be supplied to it from the immediately succeeding word. There are some four such cases

पहिय पवहंतयइ 54*b* = पहियइ पव°
भयभेसिय अइरावइ...सिवंतियइ 140*b* = भयभेसियइ अइरावइइ...सिवं°
तरंगिणि जंतिहि 161*b* = तरंगिणिहि जंतिहि
Pk. कयहरिस वरहिणीहिं 213*a* = कयहरिसहि वर°
मयणअगिग विरहिणि (i. e. °णा) 222*b* = मयणअगिगण विरहिण

Notable case usages. **Genitive** has developed a very wide scope.

(a) G e n i t i v e a b s o l u t e. Besides the usual type seen in जसु पवसंत (= पवसवइ), ण पवसिया 70*a*; तुव (instead of तइ A B) हिअयट्ठियइ, विरह विडवइ काउ 76*a* and perhaps मुद्धइ विलवंतियइ 25*d*, there is a series of cases wherein the genitive of the present participle is employed in an absolute phrase to signify continuity of an action while another action is performed. The construction can be rendered into English by 'while......-ing'. Thus

तुय सुयरंत (= सुयरंतइ), समाहिमोहु विसुट्टियउ 86*a*. "While cherishing your memory......"

गेउ गिरंत (=गिरंतह) पाइअ पढंतह, इम विलवंती (=°तिय) दिण पाइउ 157*ab* "While singing songs and reciting the Prakrit (gāthās), (I) who was thus bewailing, reached the (final) day (of the rainy season)"

(पिय) सुमरंत (=सुमरंतह)......इम जग्गंतह...अस तग्गंतह, जामिणि गमियइ 158 "The night is passed keeping awake, cherishing the memory of the loved-one and carrying on to live somehow".

दक्खिणमग्गु नियंतह, मइ अइथिरिसिउ दिट्ठु 159*ab* "While watching the road in the south, I saw the sage Agasti (Canopus)".

एम सुन्नहियय भमंतह, रयणि विहाणिय 199*c*. "While wandering thus absent-mindedly, the night dawned".

The usage is quite living in Guj. Cf. TESSITORI, § 124; DAVE, p. 51.

(b) Genitive for the accusative. Besides the numerous examples of कथ् and भण् governing genitive of the person-to-be-communicated-to, the following cases of the genitive of the object are to be noted:

तुअ हिययट्ठियह छड्डिवि 75*b* (i. e. त्वाम् हृदयस्थितम् मुक्त्वा)

तुम सुयरंत 86*a*, तसु अणुअंनि 130*a*, इम करुण भणंतह इयिाअह ण हुइ धीरवइ 166*cd*, विलवंतियह आसासिइसि 191*e*, मज्झ संतोसिहइ 197*a*, मह मिल्हिहइ 197*b*.

Adverbially genitive is used instead of accusative twice: णर्कतहँ 104*c*, *d*.

(c) Genitive with the word of comparison: सुणारह जिम 108*a* and जमजीहह णं (i. e. यमजीह्वा इव) 132*a*. As instr. postpositions, संमाणिय and सरिस (§ 73. 1) should govern instr. But originally being words of comparison, they take the gen. also. So besides नियणाहिण सरिसउ 187*d*, we have सरिसु जाईहलह 188*a* and तुअ संमाणिय 78*b*. Guj. regularly uses genitive with the particle of comparison.

Locative. *Locative Absolute.* Only two cases are met with: भगफियइ णियइ पवयणि 102*d* and पइ पोरिसनिलएण (i. e. पइ पोरिसनिलइ) 77*a*. The latter of these two cases also supplies an example of instrumental being used for locative.

नियभुवणि पत्त 130*d* and सदसिहरिहिं चडिउ 144*a*, चुयइ गिहरि नारि 144*d* illustrate the locative of goal.

Several times singular is used for plural: केय-कीय-सद्दल-कुल 45*a*, सइ (i. e. महीरुहाम्) णज्जु 64*b*, वसु...चडिउ 144*a*, कमंतिन 146*c*, अंगंनि 146*d*, दण्ड दिति 148*a*, निलयिनियइ तरुणियणिहिं 167*d*, तिहि भमियइ 174*b*, भमर 205*c*. Pk. भरएहिं...पुलिंदएण पयाणन्दिरदेन 126*a*, सुरगणिंदेहिं 2*a*, मयणदंसएणे 6*b*.

Ellipsis. The author seems to be remarkably fond of ellipsis. At several places the sense of the sentence remains incomplete

and at times even the immediate context is in no way helpful in suggesting the words kept understood. Com. supply the necessary words in most of the cases. The following cases have come to my note: 4*b*: supply वेण after पविद्धो. 21*ab*: supply मलुवे भावे in the beginning. 76*a*: supply तन् नवैव लज्जा after *a*. 95*d*: supply विरह before नवरह. 108*ab*: शरीर is the understood object in *b*. 133*cd*: the description refers to the सहकार. 141*d*: refers to विद्युत्. 152*a*: दिण is वर्षागमनदिन. 189*c*. दिवस is to be understood after अंगुलमात्र. 193*d*: supply दुग्ध after उज्झाणइं. 196*a*. supply स्थानं after ठिति. 196*d*: we have to understand प्रियं प्रति. 202*d*. प्रिय are understood. 218*d*: supply जना 219*ab* supply जनैः.

Tmesis. We have already dealt with several cases of tmesis (§ 75). To those add one more : सं- केरइ- जणइ 201*a* = केरइ संजणइ.

Anaphoric construction. Lastly, a few cases remain to be mentioned wherein the substantive being attended with a detailed description is felt incapable of directly conveying its relation with the subsequent words in the sentence and consequently an anaphoric pronoun is used which expresses the relation of the substantive with other words. For parallels in other Early Vernaculars see VE., § 38.

णव-घण-रेह-विणिग्गय सिम्मलकर सरयरयणि-पयडउ अमियभरु सरेतउ पुरउ तह चंदह विज्जिणु पियह छेअपिय-मुहु मुहु विरहग्गिधूमि कइयलंगि संपियइ 122 "Since how long is covered with the smoke of separation-fire (your) face which brings happiness to (your) lover and which has the object of conquering *that* moon which becoming manifest on an autumn night, coming out of the row of fresh clouds and shedding its burden of nectar shines serene-rayed".

फलहरिण उण्णमिउ····· पंथरहिं ईसरसवन-सरिसउ पहिर (सहार) तह परिहि··· कीरप्णे पंतिवसइ 133*cd*–134*ab*. "The सहार tree, bent down with the weight of (its) fruits, dangling due to wind like elephant's ears: in *its* leaves resides the row of parrots".

Pl. मणुअ-दिव्व-विज्जहरेहिं णहमगि सूरससिबिंबे आएहिं जो णमिज्जइ १ "by human beings gods and Vidyādharas, by the solar and lunar orb in the heavenly path *by all these*, Who is bowed down to—"

The use of the infinitive with न (or an interrogative particle) and जाइ to denote impossibility of performing an action because of its extreme nature is peculiarly Apabhraṁśa. We find this construction in, e. g., Hemacandra's illustrative stanzas, in the *Paramappapayāsu* of Joindu. The idiom is current

even in the Modern languages. The three cases occurring in the Sr. are: न धरणउ जाइ 71a, रुहणु न जाइ 81a and किम···सहण जाइ 218b.

There appears a decided bias in favour of using the pret. part. in impersonal construction. Note छावडइ पहराविउ 78a, मइ रसु 109d, कल्लोलिहि गज्जिउ 142b, सिहंडिहि रडिउ 144b, साळूरिहि रसिउ 144c, हंसिहि उच्छउ 145d, मोयं गणिहि संचरिउ 146a, कुसुमिहि सोहिउ 215b, etc. It is also to be noted that excepting the first case (in a Dohā), all the other cases have the instr. in °इहि.

Here we can say that two steps intervene between the type of usage attested here and the one in the modern vernaculars which has shed the passive sense and serves to express the past directly. Thus, firstly if for expressions like say हंसिहि चडिउ 'by the *goose* was climbed' 'the climbing was done by the goose', those like हंसि (instr.) चडिउ (cf. छावडइ पहराविउ) get current and then secondly, if as a result of the phonetic development of हंसि into हंस (i. e. endingless instr. see § 51 B. ii) by the reduction of the final इ, our expression takes the form हंस (instr.) चडिउ (so common in Dingal, etc.), then the natural confusion of the हंस (instr.) with the homophonous nom./acc. हंस would give us without any difficulty the modern active expression हंस चड्यो 'the goose climbed' 'the goose did the climbing'.

Thus, in the end the old passive was lost from the pret. And eventually it met the same fate in the present, where it developed a potential (and later on a mild imperative [cf. Tessitori, § 137]) sense. Some indications as to this are supplied by अंबरु पुणि रंगियइ 'the cloth can be dyed again', अंगु अब्भिगियइ 'the body can be annointed', दविणु पुणु लिहियइ 'riches can be won back' and किम फेरियइ 'how (it) can be turned', all occurring in 101.

An important result of this tendency was the development of a new passive (cf. Tessitori, § 126 (2) i; Dave, p. 47) which probably made the first beginning by the pret. passive part. in आय, the successor of the old pret. part.[1] In our text (in a passage whose language appears comparatively more advanced) is attested समप्प 180 (= संमितः) from √शम and perhaps प्लुप्पाविय (f.)

[1] According to Tessitori (who follows in this matter Hoernle § 484) originally this was a potential passive (developed from the causative) which in course of time became ordinary passive (see § 140), while the participle in °आयउ is connected by him with the same in °आय्य in Sk.

199*d* from √पच्चुत्त—√पच्चुत्ताअ (=पश्च°+उत्ताप्?). TESSITORI notes that they are found in Jain Mahārāstrī, in Sindhī and Avadhī.

Lastly, the attention remains to be drawn to three cases of compound verbs so current in the modern vernaculars wherein a second verb used auxiliarily in conjunction with the absolutive of the main verb serves to express an aspect or state of the action denoted by the main verb. Thus Guj. खावुँ 'to eat', खाइ रहेवुँ 'to finish by eating', 'to eat up'; जोवुँ 'to see', जोइ रहेवुँ 'to look on'. Similarly here को णिसुणेविणु रहइ 18*c* 'Who would listen on—listen completely—patiently?' (Cf Guj. साँभळी रहेवुँ, पडी रह्यो etc.; cf. KELLOGG *Hindi Grammar* § 442, 754*d*); तक्करइ वक्करु हरि गउ 95*d* 'The thief stole away the belongings' and असेस तरुय झडि करि गय 192*d* 'All the trees completely shed (their) leaves'. Cf. the com.: अशेषास्तरव पत्राणि मुक्त्वा गताः=स्थिताः। Note also कहि न सक्कउ 105*a* 'I cannot tell'. Cf. TESSITORI, § 132.

§ 77. Conclusion The dialect of the SR.

The linguistic material analysed and classified in the foregoing articles allows us to draw some broad conclusions regarding the proper affiliation of the dialect used in the SR. But before we take it up, it is necessary to draw attention to one important point.

JACOBI has brought forth and discussed sufficient evidence to prove that Apabhraṃśa properly so called was a mixed language in so far as it borrowed most of its vocabulary from the literary Prakrits and its grammatical constructions from the देशभाषाs (or the popular dialects).[1] And it is thus explained the देशभाषाs being considered vulgar as compared to the literary Prakrit, they could not make their appearance in literature in their pure, unmixed form. Hence they penetrated literature just like popular cross threads in the general basic texture of the literary Prakrit, and the result was Apabhraṃśa. This means that, the standardized classical Apabhraṃśa apart, the form of Apabhraṃśa at successive chronological stages can vary in accordance with the advance in the development of the popular dialects that lie at the basis and, according to the lateness of Ap., we can expect a greater degree of admixture of the popular dialects, till that process in due course leads to a form of language like one represented in the *Prākṛta-paiṅgala*.

1 This and the following few statements have been worded after what is observed by JACOBI at Bh. p. 68*.

The SR. presents to us an Apabhraṁśa,[1] which is in this manner considerably mixed with the traits of popular dialects synchronous with the Author's time. A reference to the parallels and correspondences with the developments in various New Indo-Aryan vernaculars as pointed out previously at relevant places—and particularly at §§ 36 (a), (b), 46. v. *Remarks*, p. 26 (second paragraph), §§ 73, 75 (end) and 76 (end portion) will make this point clear. Yet, doubtless, it is still to be called Apabhraṁśa, as its phonology (mostly unsimplified conjuncts) and its system of inflections show. Besides some traits of the Classical Apabhraṁśa (that which is treated by Hemacandra in his Prakrit grammar), viz., ष्>व् (वँ) (§ 33 A.), imperatives in इ, हि, उ and अ (§ 68), absolutives in इवि, अवि, एवि, एविणु, इ, अप्पि (§ 68) and the *s*-future as well as the *h*-future (§ 66), we can pick up several other traits which have been shown to be peculiar to the श्वेताम्बर or गुर्जर अपभ्रंश. These are. (a) use of the bare stem in the nom. of the masc. अ-stems, (b) instr. sing. forms of the masc. अ-stems in इ and हि, (c) assimilated *h*-endings of the genitives, (d) pronominal instrumentals जिणि, तिणि, इणि, (e) present 3. plur. forms in अइ. All these make it plain that the dialect of our text possesses all the chief characteristics of the श्वेताम्बर or गुर्जर अपभ्रंश. It is to be noted that the features like the absence of nasal in forms elsewhere found nasalized (§ § 2–8), assimilation of a post-nasal stop (§ 35, V), nominatives in अ side by side with those in उ, instr. sing. forms in हि, bare stem in the instr. and the loc. of अ-stems normalization of the इ-, उ-stems (§ 45 i), increasing use of postpositions, looseness in composition, new words like ठुक्किर, अजुलि etc. are not special to any particular localised form of Apabhraṁśa but are commonly indicative of the lateness of Apabhraṁśa.

But we can go still further: (a) total absence of the अउ-forms in nom. sing. of the masc. अ stems; (b) most of the postpositions collected under § 73; (c) change of °उ° to °अ° seen in चउगणी (G. चोगणी as against H. चौगुनी) and फरसउ (G. फरसु), (d) fem. genitives in इय (§ 56, *Remarks*), pret. passive participle in आणय

1 Or अवहट्ठ as at one place the author of the SR calls it But this अवहट्ठ is different from one, represented by the language of the PP. On this Apabhraṁśa tradition in New Indo-Aryan cf. CHATTERJI, *Indo-Aryan and Hindi*, p. 99. San. pp. XXII–XXIV; KP. pp. 65–66. Note that the author of the SR. follows Eastern Grammarians in the division of languages into सक्कय, पायय, अवहट्ठ and पेसाइय (SR. 6)

(§ 67,76 end); (f) genitive constructions like इम मणंतह (§ 76, p. 43), (g) words like इम, जिम, तिम, किम, सवि, के, सलिहर, अम्हइ, हिव, चडी, तुट्टी—these features characteristically belong to the Old Western Rājasthānī, while (a) development of °व° into °द° (§ 34); (b) loss of neuter (§ 50); (c) use of the bare stem in all cases (§ 51 B. 1. end); (d) इ-absolutives; (e) words with the pleonastically prefixed स° (§ 48. ii), as also the words वड्डाऊ, सऊ, अइ—these features are peculiar to the northerly section of the Owr., as one can judge from their occurrence in Ḍingal or Early literary Mārwāṛī.

Lastly there are a few facts which clearly indicate the influence af the then dialects of the Midland (Early Braj, Hindi, etc.) over the language of the Sa. Thus (a) loss of an intervocal व (§ 33 C.); (b) agentives like संजीवयर, उच्छावयर as compared with Hindī ढूँढेरा, चितेरा etc.; (c) the compound absolutive दहेवि करि (in a Dohā) point to such Midland influence.

As suggested at relevant places (e. g., p 19, note 1) the language of the Dohās of the Sa. differs in several points from that of the main portion of the text and it is closely allied to (though more advanced than) the language of the Dohās of Hemacandra.

II METRES

§ 1. Before we proceed to treat the metres of the Sa., a general note on the differing Ap. metrical traditions is called forth. Besides the two well-known works, Hemacandra's छन्दोऽनुशासन and the प्राकृतपैङ्गल, we have now five other large or small treatises—all published by Prof. H. D. VELANKAR—dealing with Pk. and Ap. metres. They are the वृत्तजातिसमुच्चय of Virahāṅka, the स्वयम्भूच्छन्दस् of Svayambhū, the गाथालक्षण of Nandiyaḍḍha, the anonymous कविदर्पण and the छंद रोश of Ratnaśekhara[1]. Among these the work of Virahāṅka (as also of Nandiyaḍḍha, if at all) treats a very small number of Ap. metres properly so called. Though dealing with the same subject, the above-named works widely differ from one another in their range and province and on the strength of certain provisional criteria—such as, the definition and nomenclature of the commonly occurring metres

1 W. SCHUBRING's edition of the last-mentioned work (see *Beiträge zur indischen Verskunde*, Z. D. M. G. 75, p. 97 ff) is not accessible to me.

मात्रा (रड्डा) and its sub-types, of द्विपथक or दोहा and its sub-types, of अडिला, etc., the preferential treatment of certain metres and the exclusion of others, the quantitative value of the final *mora*, the characteristic system of the *termini technici* and some special features of the method of treatment in general—on the strength of these criteria we can hazard to roughly distinguish at least two considerably divergent metrical traditions: the one, which for convenience's sake may be called the *Classical Tradition*, occupies itself mainly—but in no way exclusively—with the prosody of the Apabhraṁśa epic poetry, while the chief—but again not the only—concern of the other, which may be called the *Bardic Tradition*, is the metres that are employed in the Ap. narrative and lyric poetry as of the रासक compositions and other forms substantially cultivated by the popular bards (the मागध). Due to its popular character the latter tradition was obviously more open to continuous revision and reinforcement. The works of Svayambhū and Hemacandra on the one hand and the कविदर्पण on the other represent the Classical Tradition; the छंदःकोश (which is little more than a compilation from the ancient works of Arjuna or Alha and Gosala or Gulha) and the प्राकृतपैंगल (which also appears to have a highly composite character) represent the Bardic Tradition.

These facts bring forth one important result. In the proper identification of the metres employed in the epics like the महापुराण of Puṣpadanta or the भविसत्तकह of Dhanapāla one should be guided ultimately by the metrical works of the Classical Tradition. The other sort of metrical works can at best render only a secondary help and as the common metres are at times divergently treated by the two sorts of metrical treatises, it will not be surprising if their undiscerning use proves a source of confusion.[1] The same words apply to the value of the works on epic metres for the study of the metres of non-epical poetry.

§ 2. Adopting ALSDORF's classification (see As. p. 46) we can deal with the metres of the Sn. under the following heads:

A. षट्पदाः

1. (a) Four-lined metres with the rhyme *a b, c d*.

1 JACOBI's (and following him ALSDORF's) adoption of the name अडिल्ला instead of वदनक for the commonly occurring epic metre with the scheme 6+4+4+2 is an illustration in point.

7 सं. प्र.

(b) Metres of the Dohā-type: two rhyming lines divided in two unequal पदs (as घत्ता : the अन्तरसमा चतुष्पदी type).

(c) Metres with the rhyme-type *a b*, *c d*, *e f*.

(d) Strophic metres.

II. Metres of the Gāthā-type.

B. वर्णवृत्तs.

A. मात्रावृत्तs.

I. (a) **Four-lined metres: rhyme *a b*, *c d*.**

§ 3. 1. अडिल्ला.[1]

Occurrence: 104, 182; 157–170, 174–181.

We have conflicting statements of different metricians on this metre. But most of the authorities agree, by definition and illustration, in considering end-Yamaka as one of the differentae of the अडिल्ला. And st. 104 and 182 of our text which are expressly called अडिल्ला strictly bear out this point. Further, with slight difference all grant that the metre has 16 morae per line, the last two morae being invariably short. But the agreement does not reach beyond these points. For the remaining, there is a considerable measure of divergence among the various authorities Firstly as to the number of the यमकs. According to some (Ck. 41*a*, Vjs. IV 33, 34, the form of the definition stanza 127 in the Pp., cf. the introductory remark to Sc. IV 32 and Ch. 37a last lines) there should be one यमक for all the four lines. And if instead of one, there are two यमकs, one for *a b* another for *c d*, the metre receives the name मडिल्ला. The author of the Sr. follows this tradition. Others (Kd. II 21*b*, Ch. p. 37b/2 recording a different view) hold that it is the other way round. According to them the मडिल्ला must have *one* यमक and the अडिल्ला two.[2]

Secondly as to the गण-scheme. Among the 'Bardic' group, all are silent on this point, except Pp. which only says that the final two morae are to be short and the जगण is forbidden. One of the commentators of the Pp. gives 6+4+4+4+⏑⏑ as the scheme. On the other hand the 'Classical' group defines अडिल्ला as a sub-type of the metre वदनक, which latter is quite

1 The name appears variously as अडिल्ल, अडिल, अलिल्लह etc..

2 Ck. 42 recognises a third variety with a different Yamaka (1) for each of the four lines and calls it मिश्रमडिल्ला.

unknown to the 'Bardic' group. वदनक is defined (Sc. IV 29, Ch. 37a/15, Kd. II 21) as 6+4+4+2 and when it has यमकs it is called अडिल्ला or मडिल्ला. No specific prescription is found for the form of the final two-moraic गण, but the practice is mostly in favour of two shorts. Now apart from the two above-mentioned stanzas 104 and 182 which satisfy all the requirements of an अडिल्ला, there are 22 other stanzas (157 to 170; 174 to 181) in the Sr. whose structure is doubtlessly that of an अडिल्ला, but which fail to satisfy the important condition that all the lines should have the यमक. It does not seem justified to call the metre of these stanzas वदनक because, as noted above, that name is quite unknown to the "Bardic" tradition, while the metres of the Sr. have no particular concern with the "*Classical*" *tradition*.

On the strength of some evidence, the fact can be historically explained. There is an ancient tradition (See VJs. IV 32, Ck. 41) to the effect that in a stanza made up of equal or unequal lines of any good metre, if the आभीरी (i. e. अपभ्रंश) language and the यमक are employed, the stanza is called अडिल्ला. VJs. IV 34 gives an illustration of "अडिल्ला नर्कुटय भेएण" i. e. an अडिल्ला in the form of a नर्कुटक stanza in आभीरी with the यमक employed in it. But just below the above-cited definition of the अडिल्ला, another one is given at VJs. IV 33. Unfortunetely the text of this definition stanza is not quite clear, but the form of the stanza is 6+⏑ – ⏑+ – –+⏑⏑, with one यमक for all the four lines. These facts make it probable that formerly अडिल्ला was a technical device rather than the name of any specific metre and accordingly any common metre could be turned into अडिल्ला by composing it in अपभ्रंश and using the यमक. But the metre with the form 6+4+4+⏑⏑ was employed with special preference for this purpose and the result was, अडिल्ला ceased to be a general name and came to be specially attached to that particular metre. And later on, the distinction between the यमक ('a recurring group of syllables identical in sounds but different in sense') and the अनुप्रास ('rhyme') being lost (cf. the uses of the term यमक in the sense of अनुप्रास in the Ck. and even in the Sc.; see also the illustration stanza for अडिल्ला at Pp. 128), a 16-moraic metre of the above type, even without the यमक came to be called अडिल्ला.[1] Finally it also took up the rhyme *a b*, *c d*.

1 It is to be noted that the term उल्लाल appears to have an exactly parallel history. See Ck. 31, 38, comm. on Pp. 148; Ch. 43a/15-19.

Among the stanzas of the Sr in question, the यमक strictly so called is found in st 157 (*a b* having one *c d* another), 161 (only *c d*), 163 (only *a b*) 165 (only *c d*), 166 (*a b* having a pure one *c d* an impure one) and 181 (*a b* and *c d* both having an impure one)

An analysis of the 22+3 अडिल्ला stanzas occurring in the Sr gives the the following statistics for the various forms of the constituent गणs (the figures for the two यमित अडिल्लाs at st 104 and 182 and one मडिल्ला at st 111 are given separately in the brackets)

The forms of the 1 गण of 6 morae are

⏑⏑⏑⏑– 20 (6) ⏑⏑–⏑⏑ 8 ⏑⏑⏑–⏑ 3
–⏑⏑⏑⏑ 20 ––⏑⏑ 4 –⏑–⏑ 2
–⏑⏑– 19 (4) ––– 3 (1)
⏑⏑⏑⏑⏑⏑ 7 ⏑⏑–– 2 (1)

These results show that 1 गण of our अडिल्ला is built up altogether differently from that of the अडिल्ला of the Hr, as the latter has generally the form – ⏑⏑ with the trochaic rhyme (See Hr p 191 mid) while here it is the least preferred and quite exceptional form In our case there is a strong tendency to two-moraic grouping and hence a long for the 2 and 3 as also for the 4 and 5 mora is mostly avoided

The forms of the 2 गण of 4 morae are

⏑⏑⏑⏑ 39 (2 ⏑⏑⏑⏑)
⏑⏑– 23 ⏑–⏑ 14 (10)
–⏑⏑ 9
–– 3

Thus the जगण is permissible in the 2 गण and in the case of the यमित अडिल्ला and मडिल्ला ⏑–⏑ appears to be the only form of this गण Note that out of the 14 cases of the जगण not less than 6 occur in those stanzas which have got the यमक

The forms of the 3 गण of 4 morae are

⏑⏑– 46 (1) –– 23 (11)
⏑⏑⏑⏑ 12[1] –⏑⏑ 4

This makes it clear that the जगण is avoided in the 3 गण Mark the anapaest tendency of this गण

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1 157 *l* is a real exception *c* possibly an apparent one because in the latter case if रमणीय is to be preserved रमणि (c) is to be preferred to रमणिय

The 4. गण is invariably made up of two short morae.

162b (‿‿‿‿‿/‿‿‿⏊‿‿‿/‿‿) is the only case of Gana-fusion.

§ 4. 2. मडिल्ला.

Occurrence: 111.

Different views on the exact nature of this metre have been already noted in our discussion on the metre अडिल्ला. The wavering apparent in the Mss. of our text at 110 *d* (B C मडिल्ल, A अडिल्ल) and in the commentaries (the text of both reads अडिल्ल, though the व्याख्या names the metre of *Sr.* 111 as मडिल्लछंदः and quotes Ck. 41 *cd* to define it) also suggests diversity of traditions on this point.

As the difference between the two metres अडिल्ला and मडिल्ला amounts to a negligible point, the view adopted in the Ch. which considers both these as merely two varieties of one single metre appears quite reasonable.

§ 5. 3. रासा (रासक) or आहाणय (आभाणक).

Occurrence: 26-30, 41-57, 58 (*a b*), 64-68, 74 (*a b*), 91-92, 96-99, 101-103, 104 (*a b*), 105-106, 109-110, 113 (6 lines), 117 (6 lines), 118 (6 lines), 121-124, 125 (*a b*), 130-136, 139-147, 151, 154, 155 (*a b*), 184-189, 190 (*a b*), 192-197, 198 (*a b*); 86-87; 204. Total 328+12 lines.

This is the principal[1] metre employed in building up the frame of the Sr. About one third of the Sr. is composed in this metre.

As it was in the case of the अडिल्ला, here too we have to make a way through the conflicting and scanty accounts of the prosodists. Ck. 17 defines अहाणउ as a metre of 21 morae. The final mora should be always short and a 5-moraic गण is to be avoided. The commentary on Ck. 17 (See Notes on Ck. 17) says that the tradition requires final three morae to be all short and this is comfirmed by the Sr. stanzas. Thus the Ck. makes no provision for the constitution of the individual गणs, nor says anything regarding the caesura. Still the definition stanza has a *definite caesura after the 12. mora.*[2] *Further, this*

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1 According to Kramadīśvara as quoted and interpreted by Jacobi at Bh. p. 71* रासा is the chief metre of the Nāgara Apabhraṁśa.

2 The रासा metre used in the body of the कडवक at Bh. VII 12 has the caesura after the 12. mora See Bh. p. 48*, 7.

Ck 17 is quoted in the व्याख्या on Sr 26 with the varying fourth line recording रासक as an alternative name of the आभाणक. The व्याख्या in its explanation of the definition adds on its own account that 6+4+4+4+3 is the गण scheme. This is borne out by our stanzas but with certain important reservations as the analysis given below shows. If we refer to the group of स्वयंभू, हेमचन्द्र and the कविदर्पण for some guidance or clarification on this point there also we are faced with disappointment. Sc VIII 50 defines one metre which is preferentially employed in the रासा compositions. It should have 21 morae, with final three morae short and a caesura after the 14 mora. On the other hand Ch 37 a/9 and Kd II 25 define रासावलय as a metre of 21 morae divided as 6+4+6+5. As this infringes the explicit ban on the पञ्चकल put by the Ck one would think this रासावलय to be essentially different from the आभाणक of the Ck. But the facts that the definition and illustration stanzas all without fail end in three shorts and that the illustration stanza in the Ch has a caesura after the 12 mora (cf ALSDORF's observation As p 47) do not allow any doubts regarding the basic identity of these two metres.

The fact appears that originally a 21 moraic stanza with the final three morae short must have been in common use for the रासाबन्ध and in accordance with the varying practices and traditions it came to have different Gaṇa-divisions and positions of the caesura. Only thus can be explained the basic agreement but the divergence in details in the various accounts of this metre.

The रासा stanzas of the Sr have the caesura optionally after the 11 or 12 mora[1]. We saw above that the practice of some (Ck 17, Ch 37 a/10 11) supports the 12 moraic caesura. On the other hand the 11 moraic caesura finds a stronger support in Ck 29. There while defining the strophe रासाकुल (mark the name) it is prescribed for the first part—which though unnamed is completely identical in form with the आभाणक except of course in the position of the caesura—that its lines are made up of 11+10 morae.

The general form of the रासा in the Sr is (the superior

1 Same is the case with the रासक found in the चर्चरी (beginning of the 12th cent A C) of जिनदत्तसूरि (see अपभ्रंशकाव्यत्रयी GOS XXXVII)

quantities less common):

⏓ + 4 + ⏓⏓ + ⏑/3 + ⏓⏓ + ⏑⏑⏑

or alternatively

⏓ + 4 + ⏓⏓ + ⏑⏑/⏓ + ⏓⏓ + ⏑⏑⏑.

The individual गणs are represented as under (the two चउप्पअ stanzas 86, 87 and the one संकीर्ण stanza 204 are included in the calculations):

1. गण[1] (morae 1.–2.) has two forms:

⏑⏑ 206 — 134

2. गण (morae 3.–6.) has five forms:

⏑⏑⏑⏑ 104 ⏑⏑ – 56

–⏑⏑ 86 – – 18

⏑–⏑ 72

This shows that the जगण is permitted in this गण.

3. गण (morae 7.–10.) has four forms:

⏑⏑ – 179 ⏑⏑⏑⏑ 62

– – 71 –⏑⏑ 23

Here the जगण is forbidden.

4. गण (mora 11., *or* morae 11.–12.) is *made* up of *one* or two short syllables according as the caesura falls after the 11. or the 12. mora. The proportion of the two is

⏑ 190 (56 %) ⏑⏑ 144 (43 %).

Exceptions:—*56d*, *57a*, *58a* (all the three occurring in the section listing tree-names), 130*b* and 151*b* have the caesura after the 14. mora. Cf. the दुवइ of the 14-moraic caesura treated at Sc. VIII 50 and Ch. V 2. For 47*c*, 187*b*, and 188*d* see

1 A word of explanation seems necessary for this spinning out of the five (6+4+4+4+3) गणs given by the व्याख्या into seven. The two implications of the principal of गण division in general are that firstly the closing mora of a preceding गण and the opening mora of the गण following it cannot be replaced by a heavy syllable i. e. the separate individuality of each of the two morae is to be preserved (cf. AM § 10.) and secondly, the common patterns of the various constituent गणs when viewed in a lot are to be indicative of the general rhythm of the metre if any. In the case of the गाथा stanzas in the Sn. the formal analysis shows that it conduces to precision and lucidity to split up the first and the third गण of the स्कन्धक each into two and as this can be done without any detriment to the underlying principal, seven गणs are set up. For precedences Ch. V 31 versus 32 (cf. Hr. p. 189) and Alsdorf's treatment of the दुवई (see § 11 below) can be pointed to.

Metrical Emendations. The heavy syllable standing in the place of morae 11.–12. in 29*b* (संपंतं) and 55*c* (चाउ) is resoluble into two shorts in accordance with Grammar § 28 (cf. § 41 f). For 151*b* as also for the question of Gaṇa-fusion in 44*a* see Metrical Emandations.

5. गण (morae 12.–14. *or* 13.–14. in accordance with the fall of the caesura) has three forms in the first instance, two in the second.

(i) ⏑⏑⏑ 66   –⏑ 66   ⏑– 56
(ii) – 77   ⏑⏑ 71

6. गण (morae 15.–18.) has four forms:

⏑⏑– 131   –– 58
⏑⏑⏑⏑ 89   –⏑⏑ 59

Like the 3. गण this also avoids the जगण.

7. गण (morae 19.–21.) has only one form ⏑⏑⏑.

Exceptions —92*ab* पहिया, मिरिह्या (i. e. ⏑– instead of ⏑⏑⏑) are only apparent exceptions, since they are contraction-forms developed from पहियय, मिरिह्यय See Grammar § 41 (c). For 151 *a*, *b* see Metrical Emendations.

§ 6.   4. चउपइय (चतुष्पदिका).

Sr. 85 calls the two stanzas next to itself चउपइय. But their scansion shows their structure to be in no way different from that of a रासय stanza. So they have been treated here as रासs. It may be noted that after defining the metre रासावलय Hemacandra remarks (Ch. 37a): इदं चतुष्पदी वस्तुक च इत्येके. The various metres with the name चउपइय found in the metrical treatises are altogether different from the metre of Sr. 86–87.

§ 7.   5. लंकोडय (लड्डोटक).

Sr. 204 is expressly named लंकोडउ by 203*d*. No metre with this name is known to the extent treatises on Pk. and Ap. metres. On the other hand the metre of 204 is found to differ in no particulars from an ordinary रास. But the designation implies some characteristic peculiarities, which however are not clear to us. Accordingly 204 also is treated here as a रास.

§ 8.   6. पद्धडिया.

Occurrence: 20–21, 59–62, 68 (*ab*), 200–203, 205–206, 207 (*ab*), 209–212, 214–219, 220 (*ab*). Total 94 पादs.

Being the standard metre of the Ap. epic, it is one of the commonest of Ap. metres and as such it is treated by almost all metricians with varying details.

A पद्धडिया-line is made up of four चतुर्मात्र गणs; ⏑–⏑ is *obligatory* in the last गण, facultative in the 2., forbidden in the 1. and the 3. Regarding this metre ALSDORF observes (Kr. 73): "The Paddhaḍikā is a metre of anapaestic (i. e. ⏑⏑–) basic character, which though variously violated, is still to be clearly recognised. The freedom of construction is greatest in the opening portion of the पाद; toward the end the regulation becomes stricter and the basic type of the respective गणs stands out more clearly. The 3. गण is built up similarly to the 1. and the 4. similarly to the 2., and between 1./3. गणs on one hand and 2./4. गणs on the other exists a certain contrast, *so that a regular variation is set up in the stanza which is indeed often given* up—especially in favour of a continued anapaest rhythm".

Gana 4. is most strictly regulated. In the SR. stanzas it has the form ⏑–⏑ without exception. In other texts the form ⏑,⏑⏑⏑ is also attested.

The forms of the 2. गण are represented as under:

(a) ⏑⏑–	39 (41 %)	(b) –⏑⏑	25 (27 %)
⏑⏑,⏑⏑	14 (15 %)	⏑,⏑⏑⏑	16 (17 %)
	53 (56 %)		41 (44 %)

The corresponding percentage for the पद्धडियाs occurring in the Kr. is 53 and 46. But Kr. has 1% of cases which are either dactyl (–⏑⏑) or spondee (––). They are totally absent in our specimen.

In the case of the 1. and the 3. गण here (as in the Kr.), सगण is the most frequent and जगण—which 'disturbs the anapaest rhythm most'—the most seldom verse-foot as the following figures show.

	⏑⏑–	⏑⏑⏑⏑	––	–⏑⏑
1. गण	31 (33 %)	26 (28 %)	23 (24 %)	14 (15 %)
3. गण	40 (43 %)	37 (39 %)	4 (4 %)	13 (14 %)

As ⏑⏑,⏑⏑ has originated from the anapaest (cf. Gaṇa 2.), we can sum up the first two figures in the case of each of the two गणs and this gives us the result that "the anapaest basic tendency is still more strongly impressed on the 3. गण than it is on the 1." (Kr.).

8 सं. स.

§ 9. 7. कव्व (काव्य) or वत्थुय (वस्तुक).

Occurrence: (independently) 107; (as the first four lines of the strophe षट्पद) 148, 183, 191 (only *a b*), 199, 137 (?).

There are 24 morae to each पद. The scheme given by the Pr. (109) is 6+4+⏑/⏑⏑⏑⏑+4+6. जगण is forbidden in the 2. and the 4. गण and the last two morae are to be short. Ch. and others define this metre under the name वस्तुवदन and their scheme differs in this that they say nothing regarding the caesura after the 11. mora

After examining one hundred and odd वस्तुवदन stanzas from different sources, Alsdorf (Kp. pp 74–75) comes to the conclusion that the *main* caesura falls after the 3. *गण* (*i. e.* after the 14. mora), while later on a second caesura has developed after the 11. mora, which, in the stanzas examined by him appears regularly, but not quite without exceptions This second caesura is considered by the *Pr.* as the main caesura.

In the case of the Sr. all the वत्थुपादs have both of the caesura. The last गण is ⏑⏑–⏑⏑ (15) or ––⏑⏑ (3) without exception. The material is too scanty to permit statements with any positiveness regarding the form of the other गणs. In the 3. गण the cases are divided exactly half to half between amphibrachys (⏑–⏑) and proceleusmatism (⏑⏑⏑⏑). In the point of preference of forms in the 2. and the 4. गण our text supplements Alsdorf's data to some extent

	⏑–⏑	⏑⏑⏑⏑	–⏑⏑	––
2. गण	10	6	1	1
4. गण	6	7	3	2

⏑–⏑ is strictly avoided in both these गणs. Alsdorf has comparatively higher figures for the last two forms. Nothing is remarkable regarding the forms of the 1. गण.

Sr. 137 has an uncertain text and consequently it is not here taken into consideration For its discussion see § 18.

§ 10. 8 कामिणीमोहण (कामिनीमोहन).

Occurrence: 82, 83, 85.

All other authorities except the Ch. (10, 32, 39), the Gl. (78) and the व्याख्या on the Sr. treat this metre under the name मदनावतार. Generally it is defined as made up of four lines, each line having four पञ्चमात्रs. No restriction is put as to the form of the गणs. Only Ch. 10 says that all the four पञ्चमात्रs should

be रगणs.[1] But this appears to be an overstatement, since in the CK. itself two कामिनीमोहनs—one forming a part of the strophe चंद्रायण (CK. 32) and another in the allied strophe चंद्रायणि (CK. 39) —do not abide by that rule. They have amphimacer (रगण) in the 4. गण only. And to this point our stanzas also subscribe. They regularly end in an amphimacer. The other three गणs have various forms, but the forms ⏑—⏑ and ⏑⏑— are studiedly avoided. This means that the middlemost mora of every गण is invariably short, which fact results in giving an amphimacer rhythm to the metre. The defining or illustrating stanza in कामिनीमोहन given by the So., GL. and KD. also bear out these results. Only the stanza in the Ch. neither regularly ends in —⏑—, nor can it be said to have an amphimacer rhythm. It is obvious that in this case the CK. presents one extreme, the Ch. the other. With this varying treament of कामिनीमोहन at one place as a मात्रावृत्त, at another as a वर्णवृत्त, cf. a similar treatment of दुमिला (see § 16).

The व्याख्या on SR. 82 names the metre as चन्द्रायण for which CK. 32 (with some variants) is quoted. Now, it is the metre defined and called कामिनीमोहन at CK. 10 that is identical with the metre of SR. 82, etc., while CK. 32 deals *not* with कामिनीमोहन, but *with a strophe* made up of a दोहा followed by a कामिनीमोहन. But SR. 82[2], 83, 85 are not strophes. So they aught to have been called, not चंद्रायण, but कामिणीमोहण and accordingly instead of CK. 32, CK. 10 ought to have been quoted.

Against this it can be urged that though the constituted text of the CK. 32 cannot be made to support the view that calls SR. 82 a चंद्रायण, still the text of CK. 32 as quoted by the व्याख्या has a variant for the first पाद of the second line (अह सिरि रहियउ for अहवा मिलु जण°) which obviously means that a कामिनीमोहन *with or without* being headed by a दोहा can be called चंद्रायण. However, this cannot be the original reading, as it is not attested in any of the three 'good' Mss. used by VELANKAR for his edition of the CK. and besides, it strikes at the very root of the method of nomenclature in the CK., in accordance with which when कामिनीमोहन is prefixed

1 Pr. II 127 defines a वृत्त having four रगणs to each line. But it is named there as स्रग्विणी.

2 Sr. 81 is a दोहा, but it does not form a unit with the following कामिनीमोहन from the view point of syntax or sense and hence it fails to make up a strophe.

with दोहा or गाथा, the strophes so formed received the distinct names चद्रायण and चद्रायणि in turn and similarly the strophes दोहा+काव्य (Ck 31) and गाथा+काव्य (Ck 38) are named respectively as कुडलिया and कुण्डलिणि Thus it would seem that St. 82 ought not to have been called चद्रायण

This is quite reasonable Yet there is also a definite point or two to show that at least in some quarters the name चद्रायण was in use instead of कामिनीमोहन For, in the later days of popular Apabhramsa poetry there appears to have developed a loose practice of applying the name that by rights belongs to the whole strophe, to some one of its parts also Cf § 19 for some such instances In the case of the चद्रायण strophe also the same seems to have happened, since GL 78 (probably an interpolation according to VELANKAR) defines the कामिनीमोहन under the name चन्द्रायण (alternatively मदनावतार)

§ 11 9 दुवई (द्विपदी)

Occurrence 120

All our metricians except विरहाङ्क have treated this metre Its general scheme is 6+⏑–⏑⏑–⏑+4+4+4+⏑–⏑⏑–⏑+— (Ch IV 14, in the खञ्जक section) By a statistical investigation of 100 पादs of the दुवइs occurring as the opening stanza in the Ap epic, ALSDORF obtains (see HP p 195) the following results Trochaic rhythm is forbidden in the 1 गण whose most frequent form is –– – The 2 and the 6 गण have the form ⏑–⏑, less frequently ⏑⏑⏑⏑ These forms are forbidden for the other 4 moraic गणs There is a caesura after the 16 mora in a few cases, however, it is lacking The caesura is preceded, almost as a rule by two shorts and is followed by a long in majority of the cases

Our दुवई stanza differs from this description in certain details. The first गण has the form ⏑⏑⏑⏑– in a b c, ⏑⏑–⏑⏑ in d Only a and c have a caesura after the 16 mora Similarly the दुवई given at GL 81 is wanting twice in the caesura, that at Sc. VIII 37 and Ch 32 a/15, once

On the ground of the caesura after the 16 mora ALSDORF recasts the above-given scheme for the दुवइ thus

6+⏑–⏑⏑–+6/6+⏑–⏑⏑–

One serious objection can be advanced against this regrouping of the morae The principle behind the गणनियम is, as observed previously, this that the last mora of a preceding गण

cannot be fused together with the opening mora of the succeeding गण to form a heavy syllable. Expressed differently, a heavy syllable cannot appear for the two contiguous morae belonging to two different गण्s. So in a दुवई, according to the traditional definition, a heavy syllable cannot be substituted for the 14. and the 15. mora or for the 18. and the 19. mora taken together. This fact is indicated by the representation 6+⏑⏑⏑⏑+4+4+4+⏑⏑⏑⏑+–, while in the form given by ALSDORF it is obscured, since 6 stands for all the ten forms (including ⏑⏑⏑–) possible for the षण्मात्र गण.

A few words on the name दुवई. ALSDORF finds it strange that in the face of the name दुवई (=द्विपदी), the Ch. (and now we can also add the So., the GL., the CK. and the KD.) defines it as a metre of *four* पादs.[1] In his com. on PP. 154, वंशीधर discusses for a different reason, whether दुवई is a two-lined metre or it is four-lined. VELANKAR has fully discussed this point at AM. II § 48. VJS. III enumerates and defines no less than 57 such four-lined द्विपदीs and Hemacandra also knows all of them by their names (see Ch. p. 32a/18). But strangely enough, the sort of the द्विपदी treated here does not figure in those 57. Our type has the two-lined form when it is used as the opening stanza of a Sandhi in the Ap. epic. But in lyrical compositions it appears to have the four-lined form as a rule. Cf. a similar distinction of employment in the case of पज्झटिका, वदनक etc.

§ 12. 10. रयणिज्ज (रमणीयक).

Occurrence: 203.

विरहाङ्क is the sole authority to define this metre. VJS. IV 26 gives 5+5+4+4+⏑– as the गण-scheme of the रमणिज्ज. Our stanza confirms it.

A side-point is raised by VJS. III 27 and IV 89 which respectively define the two metres called सोम्मिआ (सौम्य) and संपिडिआ गलिआ (संपिण्डितगलिता)[2] both with the गण-scheme 5+5+4+4+⏑–, which is identical with the scheme of the रमणिज्ज, and what is more strange, while defining the संपिण्डितगलिता it is

1 Only the illustrative stanza (155) in the PP. contains two पादs.

2 Probably this is identical with the गलितक (5+5+4+4+3, illustration ending in ⏑–) of Ch. IV 1 in the गलितक section.

expressly stated that this metre is similar to the रमणिज्ज and सोम्मिआ। No where, however, it is made clear what is the exact difference between these three Perhaps it may be that the metre with the scheme 5+5+4+4+⏑– when it functions technically as a four lined द्विपदी, it receives the name सौम्या, while as an independent metre it is called रमणिज्ज, which belonged to the general class गलितक Cf Ch 31 b/8 and Kᴅ II 23 com , इह हि गाथादण्डकादिवर्जं सर्वच्छन्दांसि यमकिताङ्घ्रीणि सामान्येन गलितकानि

From the single stanza at our disposal scarcely anything can be made out regarding the preferred and forbidden forms of the individual गणs The 4 गण appears to have a tendency to prefer the form ⏑⏑– and end in a long as a rule The जगण is permissible in the 1 गण The व्याख्या on Sa 208 says that possibly the रमणिज्ज metre is a variety of the रासक metre The external similarity of having 21 morae has proved here misleading

(b) Metres of the Dohā type

§ 13 11 दोहा (द्विपथा)[1]

Occurrence (independantly) 31, 69-71, 75-81, 88-89, 138, 150, 156 (as the latter part of छप्) 18, 19 24, 25, 222-223

This is "the most current metre of the Ap gnomic didactic poetry and its position can be well described by calling it the Apabhramśa counterpart to the Prakrit गाथा It is made up of two equal hemistichs each of 24 morae, with the caesura after the 13 mora The गण-scheme is 6+4+3/6+4+1[2] Following are the details of the forms of the individual गणs (Results obtained by Jacobi and Alsdorf through an analysis of the Dohas occurring in other Ap texts are also reproduced here from Kᴘ, p 72 for comparison Hem stands for the Dohas in the Ap portion of Hemacandra's Prakrit grammar)

Forms of the six-moraic गण –

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1 The form दुवइअ (Vᴊs Sc) confirms the derivation of the name from द्विपदक, against Shahidullah p 6"

2 This is according to the tradition followed by the Cᴋ, Pᴘ and Kᴅ On the other hand the Vᴊs, Sc Gʟ and Ch consider the final syllable of a पाद always to be long and hence they give 14+12 as the measure of the दोहा Cf Hᴘ pp 188-189

	Hem.	San.	Kr.	Sr.
(a) the middle always ⏑⏑				
⏑⏑⏑⏑⏑⏑ / —⏑⏑⏑⏑ / ⏑⏑⏑⏑— / —⏑⏑—	62%	67%	62%	52%
(b) the middle always —/—				
⏑⏑—⏑⏑ / ——⏑⏑ / ⏑⏑—— / ———	37%	28%	31%	48%
(c) only one of the middle two ⏑				
⏑⏑⏑—⏑ / —⏑—⏑ / ⏑—⏑— / ⏑—⏑⏑⏑	1%	5%	7%	0

The figures show that the percentage of the Sr. for the (b) group is the highest, that for the (a) group, the lowest, while the abnormal forms of the (c) group are here totally absent. The preferred forms in the Sr. are (the figures indicate percents)

	Sr.	Hem.	San	Kr.
⏑⏑—⏑⏑	20	13	13	11
⏑⏑⏑⏑—	16	16	21	17
—⏑⏑—	13	30	11	22
——⏑⏑	12	8	8	11
—⏑⏑⏑⏑	11	10	12	16

Forms of the four-moraic गण:-

(a) in the even पादs:

⏑⏑—	31 (70%)
——	13 (30%)

The propoition is thus 7 . 3. The San. has 6 : 2 and the Kr., 7 : 2.

(b) in the odd पादs:

	⏑⏑—	⏑⏑⏑⏑	——	—⏑⏑
Sr.	27 (61%)	9 (22%)	7 (5%)	1 (2%)
Hem.		27%		5%
San.		39%		10%
Kr.		22%		18%

The three-moraic गण is throughout ⏑⏑⏑ except twice: 70*a* नवसिया and 156*c* नउम्मणी—both contraction-forms (see Grammar §§ 41 (c), 28*b*).

The last mora is short without fail.

In a general way the practice of the दोहाs in the Sr. is more akin to that of Hem., though we must hasten to state therewith that the Sr. has no case of गण-fusion as contrasted with Hem. which has ten such cases. Out of the two possible cases of गण-fusion in the Sr., 81*d* (सो वाहडी समाइ i. e. //– –⏑⏑⏑⏑–/⏑) is only apparent as grammar requires the form वाहडिइ. The remaining 80*c* (भण पिय इकत्ति वलियउइ i. e. ⏑⏑⏑⏑⏑⏑⏑⏑/⏑⏑⏑//) is doubtful as the text at that place is a bit uncertain.

§ 14. 12. चूडिल्लय (चूडाल).[1]

Occurrence: 112, 114.

Pr. 167 says that the चूलिआला is made by the addition of five morae to each half of a दोहा. The form of these five morae must be ⏑–⏑⏑. Accordingly the measure of the चूडिल्लय would be 6+4+⏑⏑⏑/6+4+⏑⏑–⏑⏑. The Ck. and Kd. do not put any restriction on the form of this additional पंचमात्र, but the illustration in the Kd. quite follows the prescription given by the Pr. and the com. on Ck. 26 makes it explicit that the additional पंचमात्र must be, according to the convention (आम्नाय), either a रगण (⏑– –) or ⏑–⏑⏑. An examination of the form of the definition-illustration stanza Ck. 26 makes it probable that the form ⏑– – has developed from ⏑–⏑⏑ through the contraction of the final two shorts into a long.

Our specimens have always ⏑–⏑⏑, except once (114*b* पियह मण i. e. ⏑⏑⏑⏑⏑).

In the चूलिआला at Hc. 419, 6 both the lines end in – –⏑ and not in ⏑–⏑⏑. This is explicable, as Alsdorf notes (As. p. 52), on the ground that a long has got substituted for two shorts. Besides this हेमचन्द्र's चूलिआला has another noteworthy feature. As a rule ⏑–⏑ is forbidden in all the चतुर्मात्रs of the दोहा and चूलिआला

1 The com on Kd. II 17 gives the derivation of the name चूडाल whereby the other names are also explained. Because in this metre the दोहा is endowed with a crest (चूडा) or an appendage (चूलिआ) in the form of the additional five morae, it is called the "crested" (दोहा). चूडा or चूलिआ + any of the possessive suffixes °इल्ल or °आल(य) gives चूडिल्लय or चूलिआला.

being nothing but an extended दोहा—a 'crested' दोहा, it is naturally expected to abide by this restriction. But हेमचन्द्र's illustration has one चतुर्मात्र ⏑––. This appears to be a further development in the practice regarding the चूलिआला. Our stanzas do not take this freedom. Their Dohā part is quite regular.

§ 15. 13. फुल्लय (फुल्लक).

Occurrence: 108.

Sr. 107 calls the next stanza फुल्लउ. None of the metrical treatises to our hand know any metre of that name. Only Vjs. IV 63 treats a two-lined metre उप्फुल्लअ (उप्फुल्लक) with the scheme 4+4+4+4+4+––which, in spite of some difference in name appears to be identical with the metre of our stanza. Vjs. IV 27 defines a metre दुवहअ as 4+4+4+––+4+4+––. Though the गण-scheme is different from that of an ordinary दोहा, the structure of the stanza shows it to be a दोहा beyond any doubt. Following the tradition of treating the पाद-ending syllable always long, we have here the measure of 14+12 instead of the usual 13+11. But the measures of the दोहा and उत्फुल्लक when rendered in accordance with the 'Bardic' tradition (which does not count the पाद-ending syllable as necessarily long) would be 4+4+4+⏑+4+4+–⏑ and 4+4+4+4+4+–⏑. This can mean that an उत्फुल्लक line is just a दोहा line with one mora less in the prior पाद. Consequently an उत्फुल्लक is liable to be confused with a दोहा. Precisely this appears to have been the result in the case of Sr. 108.

The constituted text of Sr. 108 presents it as a regular दोहा with 13+11 morae per line. If we want to make out an उत्फुल्लक from it, we must reduce each hemistich by a mora. Possibly by reading हिउ[1] for हियउ and दहवि or दहिवि for दहेवि this can be achieved. Of course, it is to be assumed that the names फुल्लउ (Sr.) and उप्फुल्लय (Vjs.) relate to the same metre. But obviously, for the exact definition of this metre we shall have to wait for explicitly informative sources.

(c) Metres with the Rhyme-type *ab*, *dc*, *ef*.

§ 16. 14. झोम्लिय.

Occurrence: 22-23, 95.

The झोम्लिय or झुल्लिणा is known to the metricians of the 'Bardic'

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[1] हिउ is attested in the *Dohākośas* and sanctioned by Hc. I 259.

group only. It is treated as a वर्णवृत्त (CK. 16, PP. II 208) as also as a मात्रावृत्त (PP. I 196–198). As a वर्णवृत्त it is made up of 8 सगणs, with the first caesura after the 8. syllable and the second after the 16 This distribution of the caesurae has a rhythmic significance as it changes the anapaest rhythm of the middle portion to a dactylic one. This fact is indicated by the गण-scheme of the दुमिला of the मात्रावृत्त type. It is 6+4/4+4/6+4+4. The difference between the दुमिला of the वर्णवृत्त type and that of the मात्रावृत्त type is that the two shorts and one long in the non final सगणs of the former are replaceable in the latter respectively by one long and two shorts In other words all other forms of a चतुर्मात्र are permissible except the जगण. But, as the two specimens from the SR show, in practice there is a strong tendency to preserve the rhythm of the वर्णवृत्त-type i. e. the opening and the close anapaestic, the middle dactylic.

In the case of one of our दुमिलाs the fact that separate stanza-numbers (SR 22,23) are given for each half raises one issue. CK 43 defines a metre called घत्ता as a four-lined अर्धसम metre with the scheme 18 (odd), 13 (even) The rhyme in the lines of CK. 43 indicates that a caesura is to be recognised after the 10. mora, so that 10+8 (odd), 13 (even) is the scheme. Further PP. 99 defines this very घत्ता as a two lined metre made up of 7 चतुर्मात्रs and 3 shorts, with the caesurae after the 10 and the 18. mora. Now granting the liberty of considering the final syllable anceps, SR 22 or 23 (or any ½ दोमिला for that) is quite a good घत्ता. Perhaps it makes for a greater degree of precision to name the metre of SR 22 and 23 घत्ता. But following the comm here it is considered as a दोमिला, wrongly divided into two.

(d) Strophic Metres.

§ 17. A strophic metre results from the combination of two stanzas in two (or more) different metres to form a unit. In the SR. we have three strophic metres: रड्डा, वत्थु (three varieties), सद्दहरा.

15. रड्डा.

Occurrence. 18, 19, 24, 25, 222, 223

Of the two parts of the रड्डा the first receives the name रड्डउ (should it be रड्डउ?) in the CK. (34). Svayambhū, Hemacandra and others call it मत्ता (मात्रा). दोहा forms the second part of

this strophe. The whole strophe is called रड्ड by all except the Ck. which calls it वत्थु, and the Ch. which gives both the names.

a) रड्डा.

A रड्डा or मात्रा has five lines, whose constitution varies according to the different varieties (seven according to the Pr.) of this metre. But the Ck. knows its one variety only, viz., 15+11+15+11+15. This is चारुसेणि of the Pr. In the Sr. we have this as well as the other variety with the constitution 15+12+15+11+15 (called राजसेना). St.s 18, 19, 25 and 222 are चारुसेणीs while st.s 24 and 223 are राजसेनाs.

Regarding the गण-division of this metre, the Pr. gives one scheme, स्वयंभू, हेमचंद्र etc. give another and Jacobi and Alsdorf adopt a third—all different from one another! The गण-scheme given by the Pr. does not work in the case of our stanzas. That given by स्वयंभू and others incorporates a different tradition. So the scheme derived by Jacobi (San. pp. 21–24) and Alsdorf (Kp. pp. 70–71) from a study of the मात्राs occurring in the San. and the Kp. is here tried. The structure of our मात्राs conforms to that scheme except in one detail. Twice (25*c*, 223*c*) we have to assume गण-fusion in the case of the first two गणs of the third पाद. This can be avoided if स्वयंभू's गण-scheme is adopted.

The *odd* पादs :—

The first गण consists of 3 morae. It is either ⏑⏑⏑ or –⏑.

The last गण is made up of 5 morae which, in the case of the third and the fifth पाद should have one of these two forms: ⏑–⏑⏑ or ⏑⏑⏑⏑⏑.

The middle piece is divided into two गणs: 4+3 in the case of the first पाद, 3+4 in the case of the third and the fifth. As to the form of these गणs, the form –⏑ of the three-moraic गण is almost exclusively preferred in the case of the third and the fifth पादs of our रड्डाs. The first पाद permits both –⏑ as well as ⏑⏑⏑. The four-moraic गण is either –⏑⏑ or ⏑⏑⏑⏑ in the first पाद, but appears in all the four forms (⏑⏑– preferred) in the third and the fifth पाद.

As remarked previously, there are two cases of गण-fusion: 25*c* opens as –⏑ˈ⏑ and 223*c* as ⏑⏑ˈ–⏑.

The *even* पादs :—

The 11-moraic पाद is divided as 4+4+3, the 12-moraic

(24*b*, 223*b*) as 5+4+3 The last गण is ⏑⏑⏑ without fail In the 2 गण the form ⏑⏑– finds considerable favour

b) दोहा

The दोहाs forming the second part of the above mentioned रड्डाs have been already dealt with under § 13

§ 18 16 वत्थु (वस्तु) or छप्पय (षट्पद)

Occurrence 137, 148, 183, 191, 199

Normally, this strophe is made up of काव्य+उल्लाल Out of these two the काव्य has been described under § 9

Due to the uncertainty of the text there is some difficulty in making out the metre of the first four lines of the st 137 137*a* and *c* containing 21 morae are clearly रासापद्s with the caesura after the 11 mora 137*d* is also the same, with the caesura after the 12 mora The remaining पाद 137*b* containing 23 morae can be emended into a रासापाद by dropping दइ (cf. व्याख्या on 137*b* च शब्दात् दहयति च) and adding य (=च) after, say, अमियमयइ though the opening still appears dissatisfactory from a metrical view point Thus the first four lines seem to make up a regular रासा stanza The same is the case with 191 *c* and *d*, both containing 21 morae, with a pause after the 15 Now the Kᴅ, in the section dealing with the षट्पदीs or six-lined metres, defines and illustrates (see Kᴅ II 33, com st s 49 and 51) several strophes made up of वस्तुवदन (=our काव्य or वस्तुक) or रासावलय (a metre closely allied to our रासा) or their mixture on one hand and कर्पूर (=our उल्लाल) or कुङ्कुम (=उल्लाल less by a mora) on the other and षट्पद, सार्धच्छंद or काव्य are the general designations for all such strophes In the light of this we can say that वत्थु is in our text a general designation of the six lined strophes with any one of the following three types of combinations काव्य+उल्लाल (148, 183, 199), रासा+उल्लाल (137), काव्यरासासंकीर्ण+उल्लाल (191)

For the रासा see § 5

उल्लाल

The 28 morae of an उल्लाल line have the scheme 4+4+4+⏑⏑⏑/6+4+⏑⏑⏑ The Ch provides for the three shorts occurring at the end of the second part only, while the Pr provides for neither of the two groups of three shorts But both the parts of our stanzas end invariably in three shorts According to the Ch, in the 1, 3 and 6 गण, the amphibrachys is forbidden and the 6-moraic गण consists of two

units: 2+4. In our stanzas the restriction holds good in the case of the 1. and the 6. गण, but it is once (199*f*) violated in the case of the 3. गण and and the 6. moraic गण in 199*e* in such as cannot be split up into 2+4. For the metrically defective lines see Metrical Emendations.

§ 19. 17. खडहडय.

Occurrence: 115–116.

There are onlytwo sources—one known, the other unknown—which can impart requisite information regarding this metre, and as usual the definitions given by them are at variance with each other. VJS. IV 73[1] says that when भ्रमरावलि is combined with गाथा the result is खडहडय. Thus the VJS. treats खडहडय as a strophic metre. On the other hand the quotation from an unknown source given in the व्याख्या (on SR. 115) and the अवचूरिका (on SR. 113) states that खडहडय known also as अतिविजृम्भ contains twenty सगणs which means that it is identical with भ्रमरावलि, having five सगणs per line. So the name that the VJS. applies to the whole strophe is found given to only the first part of the strophe in the quotation just referred to. It may be observed passingly that this sort of looseness in naming a strophe and one of its parts is evidenced also in the case of a few other metres. The names वत्थु (or वत्थुअ, see § 18), रड्डा (see § 17) and चंद्रायण (or चंदायण see § 10) are found applied to the whole strophes as also to their first parts.

In spite of the fact that the two parts of the strophe are separately numbered, our खडहडय conforms to the definition given by the VJS. and not with one quoted in the com. For, the sentence left incomplete in SR. 115 is completed in SR. 116. and thus SR. 115 and 116 together form one unit and if any shred of doubt still lingers, it is banished by the striking fact that the खडहडय of SR. 115–116 is quite apparently patterned on the illustrative खडहडय stanza (perhaps a citation) at VJS. IV 74. See Appendix I. भ्रमरावलि and गाथा are treated respectively under § 24 and § 20.

II Metres of the Gāthā type.

§ 20. 18. गाहा (गाथा).

Occurrence: (independently) 1–17, 32–40, 72, 84, 90, 93,

1 भमरावलिआअन्देगाहा जइ दिज्जइ पढमए ।
तो जाणह खडहडअं पुव्वइंदि णिणिदिट्ठं ॥

126-129, 149, 152, 153, 172, 213, 221; (as the second part of खड्हय) 116.

The language of the गाथाs is always प्राकृत with a small spattering of Ap. forms. The normal scheme of the गाथा is

first half $4+4+4/4+4+\smile\overline{\smile\smile}\smile+4+$ —

second half $4+4+4/4+4+\smile+4+$ — .

जगण being forbidden in the odd गणs This variety with the caesura after the third गण is called पथ्या, while the one without such a caesura is called विपुला In our text in only the first half of st.s 6, 7, 16, 40, 84, 93, 126, 127, 153, 172 and 213 the caesura fails to recur after the 12. mora. Hence these गाथाs are of the मुखविपुला variety. Similarly because in st. 152 the 12-moraic caesura is wanting in the second half only, it is of the जघनविपुला variety. Lastly the caesura being absent from both the halves of st.s 72 and 116 they are of the सर्वविपुला variety. The rest are पथ्याs.

11a and 152a are metrically defective. For them refer to Metrical Emendations.

§ 21. 19. खंधय (स्कंधक)?

Occurrence 119.

The metre of Sa 119 is expressly named as खंधय (स्कंधक) in the stanza just preceding it. But according to all metrical authorities at hand, a स्कंधक requires 32 morae for each half, while our stanza in the constituted text has (12+18=) 30 morae for each half, which fact entitles it to be called उद्गाथ according to the VJs. and PP, गीति according to Hemacandra and others There appears no way to remove this discrepancy. But there is some evidence from an unexpected source to make it probable that the name खंधक was current for such metres also which had (12+18) morae for each of their two halves. IV. 92 of हरिभद्रसूरि's धूर्ताख्यान[1] is expressly called खंधओ in IV. 91. The metre of the stanza appears to be identical with that of our stanza, except that both the halves of धूर्ताख्यान IV. 92 contain 29 morae instead of 30. But this fact is indicative of a defect, not a difference, in that stanza, because धूर्ताख्यान IV. 92*a* as well as *b* have not a जगण as their sixth गण which fact would be a gross violation of the structure of the गाथा.

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1 Ed. by Śrī Jinavijaya Muni, Singhi Jain Series, XIX, 1944.

But one more short after the 13. mora would remove the defect and the number of morae would be brought up to 30 in both the halves.

B. वर्णवृत्त.

§ 22. The language of all the following वर्णवृत्त is Prakritised Apabhraṃśa.

20. मालिनी.

Occurrence: 100.

This is the well-known metre with the scheme ⏑⏑⏑ ⏑⏑⏑ – –/– ⏑ – – ⏑ – –.

§ 23. 21. नंदिणि (नन्दिनी).

Occurrence: 171.

Only VJs. III 20 and the text and the comm. of the Sr. (st. 170*d*) support the name नंदिनी (or नंदणि). It is nothing but the commonly known तोटक with the scheme ⏑⏑– ⏑⏑– ⏑⏑– ⏑⏑– i. e. 4 सगणs. VJs. IV 54 again defines this metre under the name छित्तय (=षट्पदक). The reason perhaps is that at III 20 it is treated as one of the द्विपदीs, while at IV 54, independently. Compare the similar twofold treatment of रमणीयक (सौम्या) and भ्रमरावलि (श्री) in the VJs. To define the metre of Sr. 171, the व्याख्या on Sr. 171 and the अवचूरिका on Sr. 170 quote a stanza which is practically identical with Ck. 7, except one significant variant: the first पाद of Ck. 7 reads the name as तोटक, while the com.s read नंदिणी in its stead.

§ 24. 22. भमरावलि (भ्रमरावलि).

Occurrence: 173.

When तोटक is extended by a सगण, we get भ्रमरावलि. Thus it has 5 सगणs per line. The VJs. twice defines this metre, once as a द्विपदी at III 21 with the special name सिरिया (श्री), and again independently at IV 61. Cf. Pr. II 154.

METRICAL EMENDATIONS

अडिल्ला :—

157 *a*: one mora too many. Emend.: झिलवंत (cf. B. विलवत, C. विलंवंत) *for* विलवंती.—*c*: one mora too many. Emend.: रमणि (C.) for रमणिअ.—*d*: one mora too many. Emend.: अरमणिय for अरमणीय.

158 *b*: one mora too few. Emend.: सगंतह (rhyming with जग्गंतह) for सगंतह.

159 *c*: one mora too few. Emend.: सो for सु.

167 *c*: सिंगाद stands for सिंगाद cf. Hc. IV 388 करेंतु.

168 *a*· one mora too many. Emend.: तिह (A.) for तिलउ ?

169 *e*· one mora too many. Emend : उविविय (cf. Grammar, § 17 (b)) for उविविय.

174 *d*: one mora too many. Emend.: वजंतव (cf. Hindi बजना) for वज्जंतव ?

181 *e*: one mora too many. Emend.· बहुल for बहुल.—*d*: one mora too many. Emend अहिल for अहिल.

रासा.—

43 *a*: one mora too few. Emend. पवसियइ (cf. B. पवसीइ) for पवसिइ.

44 *d* one mora too many Emend. अहिणवियइ for ॰णवियइ

47 *c* One mora too few and the caesura falls after the 13. mora. Emend. drop दर (so C) and read नियसयय-चोयणिहि (cf. B. नियइ मइ मइतोइणिहि and the अवचूरिका निजस्मदन्तौकुचाभ्याम्) for निय-चोइणिहि.

54 *d*. One mora too many. Emend. पिक्खि (A ; cf. B. पिखि) for पिक्खवि.

65 *a*. One mora too many. Emend. चाउदिसि (cf चाउदिसि 139 *c*) for चाउद्दिसि

67 *a* One mora too few Emend. खणडु वि (B.; A. has खणद्दउ) for खणडु

68 *d*. One mora too many Emend उव्विव is disturbing. If emended to उविव, it involves the fusion of the गण 4. and 5. Acceptance of the reading in C with the change of उव्विविय to उविविय would rectify the metre

97*a* One mora too few Emend If, following the suggestion in the com s (॰रुद्धनि भासता), we accept रुद्ध निसास for रुद्ध-सास, the requisite number of 21 morae is made up —*d*. One mora too many. Emend सत्तुहि (cf. C उत्तुह) for उत्तुहि

103*c* One mora too many. Emend : ददय (C.) for ददेय.

104*b* One mora too many. Emend. अहिन (C cf. Metr. Emend अहिण 181*d*) for अहिल

105*c* One mora too few. The text is here considerably disturbed

117*a*: In तुम्हिह, म्ह has not the value of a conjunct It is to be considered as a digraph for an aspirated म. Hence तु is not a heavy syllable. For this see Ch. 3, Gl. 62, Ch. 1, 5, Kd. I, 6 etc.

116*a*: ओ in विओइरिय is long.

123*c*: One mora too many. Emend. घुंघेतियइ (C.) for सो°.

124*b*. One mora too many. Emend.: दुसहु (C.) for दुस्सहु.

134*b*: One mora too few. Emend.: निवडंतरिय (A.) for निरंतरिय.

135*d*: One mora too many. Emend.: हुइ for हुई.

140*a*: One mora too many. Emend.: पेसियइ (cf. C. पेसिय) for पेसिज्जइ.

144*d*. One mora too many. Emend. किउ for कियउ.

145*d*: One mora too few. Emend.: ऊव्वउ for उव्वउ?

147*d*: One mora too many. Emend.: निंद (cf. B. सिंद) for निद्द?

151*a*: Two morae too many. Emend. विरह-खिआलसिइ (cf. B. विरहखिआलसीइ) for विरह-खेआलसिइ?—*d*. Three morae too few. Emend.: गहिवि ताम मइ (A.) for गहिवि मइ.

154*b*: One mora too many. Emend.: मुइ for मुइय?

155*a*: One mora too many. Emend.: AB do not read च. But then the sense is affected.

185*a*: Two morae too many. Emend.. सव्वंगि (C.) for सव्वंगु and विरह-हवि (cf. A. हुवि कुड°) for विरह-अग्गिण.

187*b*. Two morae too many. The caesura comes after the 13. mora. Emend.: °लंकरणि for °लंकरणि and सँमीसियइ for समी°?

188*d*. The first and the second गण are fused together and the caesura does not fall after the 11. or the 12. mora. As no case of गण-fusion is known in the रासाs of our text, we are led to suspect the text here. Emend.: ऊयारइ for उया° and विछाइय for विच्छा° against all the Mss.?

192*c*. One mora too few. Emend. उड्डिय झलइ (C.) for उड्डिउ झलइ and accordingly करा (B.) for °करु.

पद्धडिया :—

200*a*: Two morae too few.—*d*: One mora too few. Emend.: विउइयइ (cf. C. विउइय) for विउयइ.

201*d*: One mora too few. Emend. णव-सर-रइ (cf. व्याख्या: स[र.]नव-रुचि-विशेषेण; अवचूरिका: रति-विशेषेण नव दराति.) for णव-सरइ. रइ is more probable than रुइ, as haplographic dropping of र from the group सररइ is quite understandable.

202*d*: One mora too many. Emend.: सहियहि for सहीयहि.

203*c*: One mora too few. Emend.: पिसियवि for पिसिवि.—*d*: Two morae too many. Emend.: Drop नव (cf. B. चन्हीय and the silence of the com.s.) from नव-चन्हीण.

209*c*: One mora too few. Emend.: दुस्सह (B.) for दुसह.

211*d*: One mora too many. Emend.: साहार (C.) for साहारद.

214*d*. One mora too few. Emend.: जज्जरियउ (B.) for जज्जरिउ.

219*b*. One mora too many. Emend.: नचियद for नचीयद.

वत्थु or कव्व :—

107*c*: One mora too few. Emend.: घरेविणु (C.) for घरेवि. Proper rhyming requires the order of the last two words to be reversed. Accordingly we shall have मणु घरेविणु rhyming with फुसेविणु in *d*.—*d*. The 11. moraic caesura is wanting. We can have it if we accept दीहगन्धिउ (A.; cf. B. दीहरिउ) for दीहरच्छिउ.

148*c*. One mora too many. Emend.: णहवलि (A.) for णहवलिय.

183*a*: One mora too many. Emend.: कि (B.; or किं?) for किं.

खामिणीमोहण :—

82*ab*. जंपिव्वउ and जाइव्वउ are to be read as जपिव्वओ and जाइव्वओ.

रवणिज्ज :—

208*b* One mora too many. Can we drop वि? But all the Mss. and both the com s have it.

चूडिल्लय :—

112*a*. One mora too many. Emend.: As the discrepancy seems to be in the opening (mark the exceptional form ⏑⏑⏑⏑), we should perhaps read उत्तरायणि for उत्त°.—*b*. One mora too few. Emend.: णिओइउ for णिउ°.—*d*: One mora too many. Emend.: होइउ for होइयउ to rhyme properly with णिओइउ.

114*d*: Two morae too many. Emend.. संवच्छर for संवच्छर and तुरु for तुरउ?

उल्लाल :—

148*e*: Two morae too few. The shortage is felt just before the caesura, so that the part preceding the caesura has 13 instead of 15 morae.

183*e* One mora too few. The part following the caesura has 12 istead of 13 morae. ओ° in ओसहिउ is long.

199*f*. One mora too few. Emend.: उवाइयणिय for उवाइयणि?

गाथा :—

11*a* One mora too few. Emend.: The part following the caesura contains 17 instead of 18 morae. दलव्वहल for दलवहल removes the discrepancy. cf. Hc. II 97.

127*b*: ओ in गओ is short.

TABLE SHOWING THE METRE OF ALL THE STANZAS OF THE SR. IN SEQUENCE.

1–17	गाहा
18–19	रड्डा
20–21	पद्धडिया
22+23	डोमिलय
24–25	रड्डा
26–30	रासा
31	दोहा
32–40	गाहा
41–58	रासा
59–63	पद्धडिया
64–68	रासा
69–71	दोहा
72	गाहा
73–81	दोहा
82–83	कामिणीमोहण
84	गाहा
85	कामिणीमोहण
86–87	चउपइया (?)
88–89	दोहा
90	गाहा
91–92	रासा
93	गाहा
94	वत्थु
95	डोमिलय
96–99	रासा
100	मालिणी
101–103	रासा
104*ab*	रासा
104*c–f*	अडिल्ला (यमित)
105–107	रासा
108	फुल्लय
109–110	रासा
111	मडिल्ला
112	चूडिल्लय
113	रासा
114	चूडिल्लय
115–116	खडहडय
117–118	रासा
119	खंधय (?)
120	दुवइ
121–125	रासा
126–129	गाहा
130–136	रासा
137	वत्थु
138	दोहा
139–147	रासा
148	वत्थु
149	गाहा
150	दोहा
151	रासा
152–153	गाहा
154–155	रासा
156	दोहा
157–170	अडिल्ला (अयमित)
171	नंदिणी
172	गाहा
173	भमरावली
174–181	अडिल्ला (अयमित)
182	अडिल्ला (यमित)
183	वत्थु
184–190	रासा
191	वत्थु
192–198	रासा
199	वत्थु
200–203	पद्धडिया
204	संकोदय (?)
205–207	पद्धडिया
208	रमणिज्ज
209–212	पद्धडिया
213	गाहा
214–220	पद्धडिया
221	गाहा
222–223	रड्डा

III FORM AND STRUCTURE.

As stated at the beginning, there is not one but several aspects from which the SR. proves to be of considerable importance and interest. In the present section we shall consider the literary form of the SR. which is so novel as to bestow on it the distinction of being the first Ap. text of its kind published so far.[1] As the title of the SR. indicates, *it is a रासक type of poetic composition.* By this one would be instantly reminded of the रास compositions whose exuberance in the Old Western Rājasthānī literature is so remarkable. But the form of the present रासक is, as the treatment below indicates, altogether different from that of the OWR. रासs.

There are two prosodists who at all take any notice of the रास form. The addition they make to our knowledge, though meagre, is quite welcome in view of the general paucity of information relating to the structural side of the Ap poetry.[2] *Of these two prosodists one is विरहाङ्क The portion IV 27 to IV* 38 of his वृत्तजातिसमुच्चय evidently, though not expressly, deals with a few Ap. metres, strictly so called. This small section, after treating दोहा, मागधिका, मात्रा, रड्डा, अडिला and ढोसा ends up by defining the रासक form at 37-38. We come to know from this that two different types of रासक were familiar to विरहाङ्क Vjs. IV 37 says that रासक is constituted with विस्तारितकs or द्विपदीs closed with विदारी. All these peculiar terms are defined by विरहाङ्क at the beginning of the II नियम of the Vjs But our concern is with the second type of रासक, treated at IV 38.[3] There we are told that that which is built up with many अडिलाs or दुवहअs, with many मात्राs, रड्डाs and ढोसाs is called by the name रासक A definition essentially similar but supplementary in details is advanced by स्वयंभू. In his स्वयंभूच्छंदस्, while closing the treatment of Ap metres, he thinks his worthwhile to say something regarding the रासक form and the last four stanzas (VIII 49-52) of the Sc. are devoted

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1 The उपदेशरसायनरास of जिनदत्तसूरि published in the अपभ्रंशकाव्यत्रयी (GOS. XXXVII) is on the lines of the OWR रासs cf also KP pp. 34-35.

2 Of course, to some degree we have to make an exception of the Epic, which the Sc. and the Ch treat at considerable length, though here also much is still left desired.

3 अडिलाहिँ दुवहएहिँ व मत्ता-रड्डाहिँ तह अ ढोसाहिँ ।
बहुएहिँ जो रइज्जइ सो भण्णइ रासओ णाम ॥

to that end. At VIII 49[1] it is said that in poetry the रास composition with its घत्ताs, छड्डणिआs, पद्धडियाs and other choice metres proves of great charm to the people. But immediately following this is defined[2] a 21-moraic metre called रासा which probably suggests that this particular metre found special preference in the रास compositions. Sc. 51–52 give illustrations of this रासाछंद.

It requires little effort to show that all the above detailed features of the रासक form are evidenced in essence by the Sr. A glance at the Table of Metres given on p. 75 would suffice to find out that our text has got अडिल्लs, दोहाs, रड्डाs and गाहाs, as also डुमिला, पद्धडियाs and some fifteen other metres (cf. गु-अप्प-इपाई of the Sc.). Besides, the main body of the Sr. is built up with a 21-moraic रासा metre, which is closely allied to the रासा of the Sc. Thus we see that all the characteristics of the रासक form as laid down by the prosodists are amply borne out by the Sr.

The 223 stanzas[3] of the Sr. are distributed in three sections called प्रक्रम. But this division rests entirely on the development of the theme of the composition and unlike the संधि of the Ap. epic it is not something essential to the form of the रासक. Like पूर्वमेघ and उत्तरमेघ of the मेघदूत these प्रक्रमs indicate a turn in the development of the poetic theme. Thus the first प्रक्रम of the Sr. is prefatory or introductory. With the second प्रक्रम begins the theme proper, while the third प्रक्रम occupies itself with षड्ऋतुवर्णन[4] in the context of a विरहिणी and brings the theme to a close.

One small point worth noting is the use of two-lined stanzas (अर्धम्) and six-lined stanzas[5] (cf. foot-note 52). Stanzas 58, 63,

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1 घत्ता-छड्डणिआहिं पद्धडिआ[हिं] सु अण्णरूएहिं ।
रामाबंधो कव्वे जण-मण-अहिरामो (सओ ?) होइ ॥

2 एक्कवीस मत्ताणिहणउ उद्दामगिरु । चउदसाइ विस्सामहो भगणविरइ थिरु ॥
रासाबंधु समिद्धु एउ अहिरामअरु । लहुअतिअलअवसाणविरइअमहुरअरु ॥
The text appears corrupt and obscure at several places.

3 There is slight irregularity in the numbering of the stanzas. 22 and 23 are possibly two halves of a द्विपदिका. Similarly 115 and 116 together make up the strophe खड्डहय. Further 38, 73 and 143 are clear interpolations. On the other hand 104*ab*, 113*ef*, 117*ef*, 118*ef* aught to bear separate stanza-numbers in the light of 56, 74, 125 etc., unless that in the case of 113*ef*, 117*ef* and 118*ef* we have to consider them, in spite of the want of sentence-connexion, as six-lined stanzas.

4 In Early Guj. (the फागु compositions) and Pingal (e. g. वेलि क्रिसनरुकमणीरी) literatures this is a favoured topic.

5 Of course in the simple metre. Here there is no talk of the strophes.

74, 104*ab*, 125, 155, 190, 198, 207 and 220 illustrate the former and stanzas 113, 117 and 118 illustrate the latter We find here the कुलक (e g at 133-134, 168-169) and the कुलक (at 121-125) also, though in view of the lack of sentence connexion between 121-125, the last-named cannot be properly so called

IV SUMMARY OF THE CONTENTS

FIRST STRIDE

He who has created all this the ocean, earth, mountains trees and heavenly bodies—may He, O wise ones, bless you (1) Bow down, O gentlemen, to that Creator to whom men, semi gods and gods, as also the sun and the moon pay obeisance (2) In the western tract the Mleccha country is known of old There was one Mirasena, a weaver, whose illustrious son Addahamana (i e Abdala Rahamana), famous for his Prakrit poems and songs, has composed this Samdeśarāsaka (3-4) Homage to the great poet-scholars of yore, who were well versed in grammar, prepared treatises of prosody and wrote good poetry adorned with grammar and metres in the Avahattaya, Sanskrit, Prakrit and Paiśācika languages (5-6) As it is them that we succeed, who would appreciate the inferior verse of poets like us, ignorant of the sacred texts and grammar? (7) But perhaps there is no harm For, though the moon shines at night, are the lamps not lit in the houses on that account? (8) Because the cuckoos sing on the tree top with charm and appeal, should the crows on the house roofs give up their cawings? (9) If we heard sweet lute played upon by delicate fingers, should that be any bar to our hearing the drums and tabors at female sports? (10) If the Airāvata elephant in rut emits highly fragrant ichor, should that stop other elephants from rutting? (11) If the Parijāta spreading aroma with its variegated, richly fragrant flowers blooms in Indra s palace, should therefore other flowers cease blooming? (12) If the Ganges making her stately appearance in the three worlds proceeds towards the sea, would that be any reason why other rivers also should not do the same? (13) Because the lotus plant in a limpid lake blooms at sunrise, should therefore the gourd on the hedge forsake blooming? (14) If a youthful lady flushed with passion dances in the classical style, should that debar an effusive

yokel from dancing to the palm-beats? (15). If the rice-pudding with profuse milk effervesces houncingly, does that mean that the rough brauny gruel should stop its sputterings? (16). Whatever one's poetic powers, one must declare them unabashed. If the four-faced god Brahman spoke, is that any reason for others to be reticent? (17).

There is not one such work of good poetry in this wide world as is not known to you, O wise ones. Hence which of you would tarry to lend an ear to the insipid, grace-lacking compositions of an ignoramus like myself? Still it may turn out like this: when men of taste, being hard-pressed, find betel-leaves beyond their reach, they have somehow to get consoled with the modest Śatapatrī (18). So, considering that this Saṁdeśa-rāsaka which is to broadcast his poetic talent and learning is composed and published by the weaver with a naive and curious heart, you please listen with indulgence for a short while to the crude utterings of this humble person (19). If anybody chances to come across my work, I request him not to recite it either before the learned (who would not stand such stuff), or before the stupid (who would surely fail to understand it), but by all means before a person of medium calibre (20-21). So now listen to this charmer—this leading light—of the love-minded, to this veritable cupid for the separated, to this revivifier of love's sentiment. Uttered so affectionately, it is full of love's aroma, it is a stream of nectar to the ear and only he who is proficient in *ars amoris* can grasp its full significance (22-23).

SECOND STRIDE

With down-cast looks and an unceasing stream of tears, a full-bosomed, slender-waisted belle of Vijayanagara stood beholding her husband with her mind's eye. Her fair body was darkened by the fire of separation—like the moon eclipsed by Rāhu (24). Shaken by her grief she yawned, and wept, and writhed her body. While thus bewailing, she saw a traveller passing by (25). At this, longing for her husband as she was, she so hastened towards the traveller as to make her girdle creep down with tinkles (26). As she fastened it up her necklace got torn asunder and as she was picking up some of the pearls, her feet got entangled in the anklets and she

fell down (27). Perplexed and abashed, she got up in confusion, her breast-cloth torn in places. With veiling hands over the breasts (as lotuses on golden pitchers), she at last reached the traveller and uttered with pathetic eyes and a faltering voice these words (29): "O do tarry a while and kindly listen to what I say." These words drew the traveller's attention and he halted (30). On beholding her—a treasure-house of beauty, a sublime creation, a Cupid's weapon, he uttered eight Gāthās. (31).

"The ripple-like curly hair of this lady has the blackness of a bee-swarm (32) The face is but a reflex of the full-moon: bright, nectarious, spotless (33). The eyes are lotus-petals and the cheeks, two clusters of pomegranate flowers (34) The arms are delicate lotus-stalks and the hands, two halved lotuses at their ends (35) The breasts are firm, lofty, soothing (36). The circular navel is deep like an eddy in a highland river and the waist, extremely slender (37) The toes appear like rubies; their nails, like marble pieces; the line of hair on them, like lotus fibres (39). The Creator has fashioned her limbs after the likeness of—or perhaps even surpassing—the limbs of the goddess Pārvatī. So who would blame the poets for repeating themselves, seeing that even the creator does the same? (40)"

As that lady of swan's gait heard these Gāthās she felt shy. She asked the traveller. "Whence do you come? Whither do you go?" (41) The traveller said: "O fair dame, there is a city called Sāmora (i. e. Śimbapura) adorned with white ramparts and triple fortifications and full of well mannered citizens, all of them learned (42) If in the company of clever persons we take a stroll in the city, sweet melodies of Prakrit songs greet our ears. At places the Vedas are expounded by experts; somewhere the Rāsaka is staged by the actors (43) Somewhere the Sudayavatsa story is narrated, in another place the Nala episode; in yet another is recited the Bhārata epic with various *diversions. In some quarters selfless Brāhmaṇas are uttering* benedictions, in others the Rāmāyana is eulogised (44). Some hear flute, lute, drums or tabors; some, the strains of melodies. Somewhere attractive dancing girls are performing rhythmic movements (45) Troupes of actors are giving wonderful dramatic performances and one who enters the courtezan locality would simply swoon in fascination. For there, some

courtesans with elephant's gait move ruffled through intoxication. Others' diamond earrings dangle about their ears (46). In the case of another one all the while one wonders how her waist does not break under the weight of her heavy, lofty, compact breasts. One of them smiles towards another with eyes slightly salved with collyrium, eloquent with passion and looking aslant (47). When another one releases a peal of laughter, it appears as if the sun and the moon are shining from her cheeks. Another one's breasts have a thick plaster of musk, while still another's forehead is adorned with a fine Tilaka (48). Another one's necklace of big pearls, failing to get a resting place, dangles on the peak of her breasts. Another one's deep round navel-hole appears encircled by waves in the form of the three folds on the belly (49). In the case of another one, because of the weight of the hips the creaking of shoes dies out only lingeringly. When yet another utters some delicious words, her teeth crimsoned with betel-juice appear like a row of diamonds (50). When another one laughs, her nether lip, arms and hands all become invested with charm. Some one's finger-nails are spotless and bright, while another's cheeks are like petals of pomegranate flowers (51). Another one's soft eye-brows remind one of Cupid's stretched bow. Some one's anklets give out a sonorous jingling, while some one's jewelled girdle produces a recurrent tinkling (52). When another one's sportive movements make her sandals give out prolonged creaks, it produces an impression of shrill notes of cranes at the advent of autumn. So also when another one sweetly hums the Pañcama note, it seems as if Tumbaru tuned his instruments for performance before gods (53). In this way as the passers-by are engaged in observing the beauty of one after another, their steps falter on the road rendered scarlet with betel-juice. And if one chances to wander beyond the precincts of the city, he sees such a variety of gardens as to forget the mansions altogether (54). There are Ḍhallas, Kundas, Śatapatrikās and other countless trees (55–63). There are other strange trees also. The combined shadows of these trees making up a dense thicket stretch to the length of ten Yojanas (64). In the city of Sāmora the Tapanatīrtha is famous in all quarters. It is also well-known as Mūlasthāna. Thence my master has sent me as a message-carrier and for that reason I am proceeding to Stambhatīrtha" (65).

At these words that handsome lady sighed deeply She cracked her fingers She quivered like plaintain in a high blast She stammered something bewailingly She wept Drying the eyes, she said O traveller, my body is shattered at the mention of Stambhatirtha For it is there that my husband is staying who is so cruel as not to return after such a long period (67) If you kindly stop a while, I shall say a few modest words by way of message to my loved one' The traveller said "O fair dame with sorrowful eyes, you appear much dejected What is the use of weeping? Say your message (68) The lady said "With what heart shall I send the message to one whose departure from hence has only stopped short of reducing me to an ash heap? (69) Moreover, I am ashamed to send the message because neither I accompanied him when he left nor did I die during his separation (70) But if I remain silent through shame, my heart would break So, appease him by reciting this Gathā (71) 'My limbs shattered *by the strokes of your separation do not fall asunder because O* my lord they subsist on the hope of meeting you to-day or tomorrow (72) After reciting this you tell him these five Dohās with due politeness (74) Even though afflicted by the fire of separation, it would be unbecoming to me, who always bear you in the heart to die and thus part your company (75) Disregarding your presence in my heart, this Separation distresses the body But for the high minded an affront at the hand of others is more painful than death (76) How is it that I am suffering humiliation, though you with your inexhaustible manhood are there as my husband? The very limbs that gave you enjoyment are now burnt by Separation (77) Though I have been subject to unremitting attacks from Cupid it is only my body that has been shattered, the heart is not injured because of your presence there (78) I lack strength sufficient to cope with Separation Hence my wailings Cowherdesses can but cry it is for the owner to bring back the stolen herds (79) The message I intend to send is too lengthy for words Tell my loved one, now my two hands together can pass through a bracelet and that the ring in the little finger can now be worn on my arm! (80-81)'

The traveller wishing to resume his journey shortly said 'I have to traverse a very difficult path, so speak

out any thing else that is to be conveyed" (82). At these words, pierced by Cupid's arrows as she was, she sighed heavily and with tearful eyes recited this Gāthā (83). "These shameless eyes never cease pouring down tears, but the result is, the fire of separation instead of being put out flames up more and more like the conflagration in the Khāṇḍava forest (84)." After reciting this Gāthā that lovely lady of sorry plight felt much aggrieved. She said: "Convey these two Catuspadis to him who is ruthless enough to banish all our conjugal delights (85) 'I fell in a trance while thinking of you. Not for a moment my left hand is relieved of my head resting thereon. Scarcely do I leave the bed. Thus, O Kāpālika, I have been turned into a Kāpālinī due to your separation (86). Faded is my lustre, sunken my body, the locks dangle about in disarray, pallor has pervaded the face; the gait has become languid, ungainly, and a dinginess has enveloped my loveliness. Thus, O demon, I have been turned into a demoness owing to your separation (87)'. As you are in a hurry to go, I cannot give a written letter for him. So kindly convey to him this Dohā and Gāthā (88) 'The separation-fire must have sprung from the Marine Fire, for the more it is sprinkled with heavy tears, the more fiercely does it blaze up (89). The fair lady continuing to get reduced through long, hot sighs would have certainly succumbed, if she had not been sprinkled with gushes of tears (90)'".

The traveller said: "O fair dame, now permit me to depart. Or tell me if there is any thing further to be conveyed". She said: "Why, surely I have more to say. But of what avail can prove a message addressed to one whose indifference towards me and ambition for wealth have left me so lonely and suffering? The message is long and you are in a hurry. Tell my husband this Gāthā, Vastu and Domilaka (91–92). 'Formerly even the necklace was not allowed to obstruct our close embrace. But now ocean, rivers, mountains, trees and castles are lying between us! (93). There are ladies who after a yearningful and distressing period of separation are about to reunite with their husbands. Being agitated at the union at hand they would enjoy in dream happy embrace, kisses and other pleasures with their husbands. But since your leaving, I

have not even slept; then where lies the possibility of the pleasure of union in dreams? (94). What shall I say regarding myself—I, who am weeping, pining day and night for the union with my loved one and reducing my body extremely? Fixing my mind lovingly on him, I address him for a moment under delusion That thief of Separation has robbed me of my belongings in the form of toilette. To whom shall I go for refuge? (95)'." Saying this Domilaka she became motionless for a while, not saying anything or seeing anybody She appeared just like a wall picture (96) She felt choked and confused. Recalling the pleasure of the former union with her loved one, she became pierced with Cupid's arrows Like a deer frightened at the twang of the bow-string, she threw a side-glance towards the traveller (97)

The traveller said "Compose yourself for a while and wipe your charming face " Bashful, she wiped her face and said (98) "O traveller, my strength proves of no avail against Cupid. Moreover, faultless though I am, my husband has grown indifferent to me Devoid of love, inconstant, he has no idea of the anguish he causes to others. Recite a Mālinī to that rogue (99) 'At the close of our amorous sports had I but known that my happiness was to disappear, I would have preserved one jarful of fresh love that was then overflowing, and would have now immersed therein your unloving heart (100) If a cloth looses its *rāga*, it can be dyed afresh If the body is without *sneha* it can be annointed. If one loses money, it can be won back. But when the loved one's heart becomes devoid of *rāga*, how, O traveller, can it be changed?' (101) The traveller said: "Steady your mind. Stop the flood of tears from your eyes The travellers go abroad on many a business and they do not return until their purpose is attained (102) Moreover, wandering in alien countries, they are attacked by Cupid and remembering their wives, they become overwhelmed with separation. Thus they also like yourself, O young lady, finding the grief of separation from their beloved unbearable, get much emaciated" (103). Hearing these words that fair lady recited an Adillā "Though he has, I deem, no love for me, still, O traveller, deliver this massage to my husband: The fire of separation having enveloped the body waist upwards, burns my heart till the close of night (104).

Struck by Cupid's weapon, I cannot speak at length but do tell him everything concerning this plight of mine : boredom resulting from the aching limbs, keeping awake through nights, ruffled gait owing to langour, hair unbraided and without flowers and collyrium trickling down on the cheeks. The flesh that my body puts on at the hope of being united with the loved one, is again lost, tormented by the fire of separation (105–6). Sprinkled by the waters of hope on the one hand, and tormented by the heat of separation on the other, I am neither living, nor dying but am just remaining inflamed". At this juncture, she, wiping her eyes, said a Phullaka (107): "My heart like a goldsmith longs for the dear one. It burns my body in the fire of separation and then sprinkles it with the water of hope" (108).

The traveller said: "As I am due to start, please check your tears so that no inauspiciousness may arise". The lady said: "Let your going be accomplished according to your wish. In fact, I did not weep. Only my eyes dripped due to the smoke of separation-fire" (109). The traveller said: "As the sun is about to set, finish your message quickly and allow me to depart". The lady said: "Let you, O traveller, set out in all auspiciousness. Further say to my loved one a Maḍillā and a Cuḍillaka (110). 'Due to hot, prolonged sighings the body has languished, but not so the flood of tears. Released, my heart landed on a foreign soil, just as a moth falls into a light (111). It is ordained of yore that only days grow longer in the Summer Solstice, while only nights do the same in the Winter Solstice. But this is indeed a third type, the 'Separation Solstice', wherein both days and nights grow longer' (112). O traveller, the day has come to a close. So postpone your leaving, and spending the night here, start at daybreak". The traveller said: "O fair-lipped dame, sunshine blazes during the day-time and my task is urgent. So I must set out immediately. The lady said: "If you are not to stay, then tell my loved one a Cūḍillaka and a Khaḍahaḍaka with Gāthā (113): 'We have profited by your going abroad. We have got a boon to live for ever. For, due to your separation, one day has assumed the proportions of an year (114). Since the heart is deranged through separation, since I am out and out afflicted with Cupid's arrows, since the eyes are engaged

in pouring tears down the cheeks and since the passion is constantly blooming in the mind how can I get relief and sleep even at night? It is surprising that though separated from their loved one, ladies can live even for some days (115 116)

The traveller said ' O fair lady I shall convey whatever you did say and in addition to that what I have myself seen You now return to your residence and I shall take to the road. The sun has set Darkness has parvaded the east Because of a difficult and perillous path the night-journey is troublesome (117) Hearing the traveller s words she heaved a hot prolon ged sigh The tear particles on her cheeks appeared like pearls on coral heaps Crying and bewailing she said 'Tell my husband a Skandhaka and a Dvipad (118) My heart is a jewel treasuring ocean It is always churned by the great Mandara mountain in the form of Separation and thus all the jewells in the form of happiness are taken out (119) The fire of separation fanned by Cupid is incessantly blazing within my heart giving forth ashes in the form of restlessness It scorches and terrifies It makes me sigh longingly (120)

On hearing these words the traveller was touched He said 'Patiently enlighten me on the questions I am just putting to you (121) Since when has your face conquering in beauty even the serene rayed and nectareous autumnal moon has been enveloped in the smoke of the separation fire? (122) Since when are you like this with your lovely penetrating eyes pining with your plaintain-delicate body withering with your swan like sportive gait vanishing? (123) Why do you thus give yourself up to grief and get the body cut through with the saw of separation? Since when has your husband gone abroad so that your mind is pierced with the shafts of Cupid? (124) At this she recited four Gathas (125) O traveller what is the use of asking the day of separation whenceforth my happiness vanished and misery began? (126) What is the use of recalling that day which ignited the fire of separa tion? Away even with its mention! (127) I am restless since the day of his leaving The time is felt as painful as death Let that summer when my husband left me be consu med by its own fire and let he who has sapped me be himself sapped by the Malaya wind. (128 129)

THIRD STRIDE

Summer

It was at the advent of summer, O traveller, that my husband left, and gone with him was all my happiness As I returned after seeing him off, I was much agitated (130) Torn by restlessness, yearning and misery, lovelorn, I found the Malaya wind unbearable The scorching sun rays blazed piercingly They burnt the wild grass on the earth (131) Flames darted in the sky like Death's tongues The surface of the earth became parched The hot blast that was blowing scorched the bodies of women in separation (132) Catakas cried for fresh clouds Rivers carried a slender stream Parrots swung on the leaves of gorgeous mango-trees, bent down with fruits and fluttering like the ears of an elephant Their chirpings made me feel helpless (133-134) The sandal paste besmeared on the bosom for coolness, contrarily heated the breasts, as previously it had contact with serpents The necklaces and garlands that were put on, were felt flaming hot (135) The lotus petals spread on the bed for comfort rather doubled my agony Thus restless in the bed, I falteringly recited a Vastu and a Doha (136) The lotuses blooming under the sun rays are naturally heat-emitting The moon being a cognate of poison would not give pleasure Sandal paste bearing snake bites wears down the body The necklace also throws salt as it were in the wounds made by Cupid's shafts Lotuses, moon, sandal paste and jewels are praised in the world as cooling anodynes But none of them can extinguish the fire of separation Instead, they prove more tormenting to the body (137) People apply camphor and sandal paste on the body But it is futile Only the loved one can put down the fire caused by his separation (138)'

The Rains

Somehow I passed the hot summer The rains came, but not my shameless husband The four quarters were overcast with thick lying darkness Clouds thundered with rage in the sky (139) Roads were deserted only by terrific flashes of lightning Catakas satiated with the water cried gaily The row of cranes passing below the fresh clouds appeared charming (140) Heated by the summer rays the

waters from the clouds flooded the rivers. Shoes in hand, the travellers waded through the waters. Each step futher on the way could be taken only when lightning flashed (141). Waves roared in the rivers which were rendered uncrossable owing to incessant undulations. Travellers halted midway, and if business still forced them to travel, then boats were used, not horses (142). Leaving pools, cranes mounted on tree-tops. Peacocks danced and cried on mountain peaks. Frogs croaked harshly in waters. Cuckoos chirped on mango-trees (144). Everywhere paths were blocked by huge snakes or by big masses of water. The Pātala flowers were destroyed at the impact of water-waves. Swans cried piteously on mountain-tops (145). Herds of cows climbed up the ridges (?). Gay cowherdesses were merry-making with their husbands. Covered with verdure, the earth alround was redolent of the Kadamba flowers. Cupid injected more aches in everyone of my limbs (146). Miserably wallowing in bed, pierced by the hum of bees, and passing the nights winkless and full of anguish, I composed a Vastu, a Gāthā and a Dohā (147) 'Dark, thundering clouds have overspread the sky in all quarters The flickers of lightning are accompanied by crackling sounds. The frightful croaking of frogs is intolerable. How am I to put up with the continuous, heavy down-pour, with the shrill notes of cuckoos? (148). At the coming of rains, the fire of summer was put down with showers, but, O wonder! the fire of separation burnt in my heart with increased vehemence (149). Though my breasts are scalded with tears, the pearls of my necklace do not feel ashamed at this calamity of their neighbours! (150).' Languid through separation, miserable and given up to confusion, I saw my husband in a dream and I grasped his hand and said (151): 'Does it become the nobly-born to go away leaving behind his beloved in this season of crackling flashes and clashing clouds? (152). The rainy-season is, O dear one, unbearable on account of the fresh clouds, the rainbow, Indragopas and the reddened quarters (153).' As I awoke with a choked throat, I realised where my loved one was and where I was. At that moment, I did not die because, to be sure, I was fashioned from insensitive rock. Likewise my heart did not break, because surely it was fashioned from adamant (154). Groaning like a frog in a feeble voice, I recited this Dohā at the close of a night (155): 'O Night,

the slander that sticks to you is so huge as it cannot be contained even by the three worlds. For, you become fourfold when there is misery, but shrink down when there is happiness' (156).

Autumn.

Bewailing thus and singing songs and reciting Prakrit poems, I somehow reached the end of the rainy season. The nights that become lovely owing to the loved one's wooing were like a saw to me (157). I spent them keeping awake and supporting life with the hope of my husband's arrival. Leaving the bed early and cherishing the memory of my loved one I looked towards the South and the star Canopus was spotted. At once I knew that the rains had passed. And still my husband had not returned! (158-159). Cranes disappeared from the sky. Beautiful constellations could now be seen at night. Snakes went underground. Clear moonlight streamed at night (160). The lake-water was adorned with lotuses. Rivers were full of ripples. Lakes now regained beauty which they had lost in summer (161). Swans drank honey from the lotuses and chirped sweetly. The Śatapatrīs filled up the world with their luxuriant growth. The streamlets flowed again towards the main water-basin (162). Shores of lakes looked charming due to the conch-white Kāśa grass and rows of birds (163). One's reflection could be seen in the limpid water. I could not bear the cry of Krauñcas and at the arrival of the swans I felt myself unable to carry on existence—dying (164). With the reducing waters, I also got reduced. With the glowing fire-flies my body also glowed with heat (?). 'O cranes, your shrill notes remind me of my long-standing misery. You cruel ones, stop your cries, which make the ladies in separation dejected'. Thus I addressed each of them pathetically, but nobody steadied me even for a while (165-166).

Those ladies whose husbands are at home, put on ornaments and variegated garments and they dance Rāsas with them in the streets (167). Making a fine Tilaka mark on the fore-head, besmearing the body with saffron and sandal-paste, moving with the sport-case in hand and singing charming, divine melodies, these ladies devoutly burn incense in their cowsheds and stables. Seeing this I was downcast, as my hope was frustrated (168-169). Then I beheld the directions putting on

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more attractive hues. The flames of separation flared up in my mind and enveloped me. I recited a Nandinī, a Gāthā and a Bhramarāvalī (170): 'With their throats clear and astringent due to the fresh lotus-fibres, swans and Cakravākas scream in the water and move in a wonderful manner—as if, one heard the shrill tinkling of the anklets of the Autumnal Beauty (171). In the month of Āśvina, the cries of the cranes in the rivers that flowed with a stumbling velocity made me weep again with grief (172). In the moon-lit nights, the white, lofty ramparts looked lovely. I wallowed in my lonely bed, crying, as if I were struck with Death's blow (173)

The shores of lakes were pleasant because of the ladies sporting there with their husbands. Youngsters occupied themselves with games. Drums were beaten in every house (174). Boys danced in a circle and sauntered through streets playing music. Beds were graced with the presence of young ladies (175) On the Dipāvalī night mansions were decorated with lights resembling the crescent moon. Ladies applied collyrium to their eyes (176). Dark-coloured garments were put on. Various wavy lines and curves were drawn as decorations on the bosom. The breasts were besmeared with musk (177) To every limb thick sandal-paste was applied. But it worked as poison from Cupid's arrows. Flowers worn artistically on the head gave the appearance of the half-moon mounted on a black cloud (?) (178) The betel-roll with a good deal of camphor was placed in the mouth, which then resembled the rising sun. Toilette was done in hurry and confusion. Tinkling of bells was heard in beds (179).

Thus some had given themselves up to sport, while I passed nights in anguish. Fascinating music was played in every house Only to my lot did it fall to suffer the collective woes (180). Again I recalled my husband who was away since long. And, on a daybreak, shedding profuse tears, I recited an Adillā and a Vastu (181) 'Not an hour's sleep do I get at night. Reminiscences of my loved one now fail to give me diversion. I have not a moment's enjoyment. Thus circumstanced, who fervent with passion, would not be torn? (182). Does not the lucid moonlight stream in *that* country? Are *there* no swans feeding on lotus fruits? Is *there* nobody who recites Prakrit poems in a graceful voice or who

movingly releases the Pañcama note? Does not the early dawn *there* become redolent of blooming flowers? But I have come to know that as even in the autumn, my husband does not return home, he is surely a man void of taste (183).

Winter (Hemanta).

Thus was spent the lovely autumn rich in fragrance. Still that hardened rogue did not think of home. While I was thus being pierced with Cupid's shafts, I saw the mansions white with frost (184). *My whole body was burning with the fire of separation.* Twanging the bow, Cupid was arrogantly releasing his arrows. I was lying on the bed distressed. Still that stealer of my heart, that wandering Kāpālika, that rogue, that vandal did not arrive (185). In restless yearning I then glanced at the quarters and lo! Winter with his frost-load had deftly arrived! Now cool water was disliked. All the lotus-petals were removed from beds (186). *Servant-maids no more ground* camphor or sandal. The rouge was tempered with bees' wax. Saffron that was applied to the body was now devoid of sandal. People took to the Campaka oil mixed with musk (187). Camphor and nutmegs were no longer ground together, nor were areca-nuts perfumed with Ketakī. People gave up sleeping on terraces and ladies slept in cots inside the rooms (188). Aguru was burnt for fumigation. Saffron was applied to the body. Close embrace was now enjoyable. Comparatively the days became very short; but for me, O traveller, was fixed the Brahman's aeon! (189). Wailing through a long sleepless night and lonely in my dwelling, I recited a Vastu (190). 'O you boor, I spent the long night with lingering sighs. Cherishing your memory, I cannot sleep. Bereft of your touch, my limbs have withered owing to the wintry frost. If you do not come and consol me in this winter, would you then, O blockhead, rogue, sinner, come on receiving my death-news?' (191).

The Cool Season (*Śiśira*).

That enemy of a winter was thus spent by me with much trouble. The cool season arrived but that cheat of my husband was as ever far off. The hurricane began to blow fiercely in the sky. Being blasted by it, trees shed all their leaves. They stood without flowers, without fruits, without shade, unapproached by birds. The quarters were befogged. Travellers were obstacled,

being afraid of hail. Park-trees were reduced to stumps. Flower gardens withered (192-193). Leaving their husbands in pleasure-houses, young ladies were forced by cold to resort to fire-places. Love-sports were confined to the interior of the houses. Nobody now slept under the garden trees (194). Slightly-boiled and scented suger-cane juice was drunk. On the festive day of Kundacaturthī many full-bosomed ladies wallowed in their beds (195). Some gave alms on the birth-day of Spring, the lord of seasons. Some enjoyed in the company of their husbands. At that time I, lonely in the bed, infatuated with love, sent my mind as a messenger to my husband, thinking that it would bring the loved one and satisfy me. I had no idea that it too would behave knavishly and leave me. My husband did not come. Holding up the messenger he still remained there. My heart was furthermore filled with the load of misery (196-197). In the hopeful attempt to make a profit viz., the union with the loved one, I had lost the principal. Hear, O traveller, the Vastu then recited by me in sorrow (198). 'After heavy suffering, I sent my mind as a messenger. It did not bring my lord, but itself became attached thereto. So absent-mindedly I passed the night. I indeed repented for this, for though I gave the heart, I did not get my husband. Shall I say what this was like? The she-ass went to get horns, but instead she lost her ears! (199).'

Spring.

Charming spring followed the cool season. The Malaya wind blew fanning the love-fire of those in separation (200). Ketakī was in full bloom. There were fresh flowers and leaves of various sorts. Lakes were invested with a unique beauty (201). Women put on varied garments of white and red flowers and sang in the company of their friends. Their bodies spread rich aroma. It looked as if the sun's period of wintry mourning had expired. Seeing this I recited a Laṅkotaka in the midst of my dear friends (202-203). 'The unbearable summer passed. Autumn and winter were spent with great trouble. The harsh Śiśira also was somehow spent crying. But with the mind on my beloved, it is very hard for me to pass this spring' (204). Trees with their hands of fresh sprouts carried the vernal beauty. Bees, greedy of the juice

and fragrance of the Ketakī bud hummed in the forest. They did not mind being pierced with pointed thorns, because persons of taste care only for their tastes. One who is infatuated with love has no consideration for the evil (205–206). Seeing the spring, I was wonder-struck and hear, O traveller, the Ramaṇīya which I then said (207): 'Let Cupid, armed with the sharp tongues of the fire of separation roar. Having tolerated the intolerable, I still live in danger, while my husband, quite untouched by my love, carries on his business without an anxious thought of me' (208). The Kiṁśuka flower appeared like a shower of blood(?). Palāśas were veritable goblins. The Malaya breeze made everything unbearable. Śobhāñjana (?) proved a source of unhappiness (209). The fresh blossoms which made the earth scarlet with their pollen added to my anguish. A cool, pleasant breeze blew imparting coolness to the earth (210).

The Aśoka flower is falsely so named by the people, for it did not remove my *śoka* for even half a moment. My limbs were tormented, thanks to arrogant Cupid. It is my lord, not the Sahakāra tree, that can still support me (211). Wresting this opportunity, the terrific separation reached its full stature. I heard the peacock dance and cry. Seeing him climbed on a mango-branch, I recited a Gāthā (212): 'I am pained to see the peahens merry-making as if they were in a stage-retinue (?). So also mistaking the skywards spreading trees for fresh cloulds, I am pained (213).' After this I rose up crying and recalling my grief of long standing. Flames of separation burst up in me. Cupid shattered my body with arrows (214). For a while I felt the unbearable grip of death: Beautiful flowers adorned the ten quarters. Mango-trees spread towards heaven in compactness. Fresh blossoms appeared because of spring (215). The cuckoos (?) on the Suraktaka trees sang with gestures, as if to represent various sentiments. Bees were humming sweetly. Time was quite charming (216). Parrots moved in a circle (?) and cried merrily. O! in this period it is very very difficult for the ladies enslaved by Cupid to go on living (217). Empty clouds scorched the body. How can one put up with the Cuckoo's notes? Beautiful women strolled in the streets. Clamour of trumpets filled the three worlds (218). The spring time was spent in dancing and singing Carcaris with Tālas by ladies with

their numerous necklaces dangling and their girdle-bells jingling (219). Young women were shouting hilariously. Hear the Gāthā that was then recited by the youthful lady pining for her husband (220). 'At this time when people are engaged in mad revelry (?), Cupid is sending with a greater vehemence volleys of arrows towards my heart (221).'

O traveller, if, full of agony and tormented with separation and love's fire, I have said any words harsh or ill-becoming, then you omit them and convey to him everything with due decorum Speak to him what is proper and in such a manner as may not displease him". And having blessed him, the lady let the traveller proceed further (222)

Sending him off she was returning hurriedly when, as she looked towards the south she saw her husband on the way coming back and she was filled with joy. As her great purpose was accomplished unexpectedly, so be it for those who recite or listen to this poem Victory to Him who is without beginning, without end! (223).

2*b*. मयरे: coms. take it to be a voc. plur. form meaning हे नागराः, but it is difficult to see this form and meaning in this word.

3*b*. The sentence comes to an end after आरहो. मीरसेणस्स goes with तह in 4*a*.

8*b*. जोइज्जइ is not योतते (so com.) but योत्यते.

18*de*. पत्तहि can be either instr. or loc. But normal construction here requires the acc. pl. form of पत्त. So, if it is not an instance of case-attraction, there is only one way to explain it. Take पत्तहि अलहंतेहि to be loc. absolute and अलहंत to be used in a passive sense. Further आसासिज्जइ = आश्वास्यते so that the whole sentence would be ततः छेकतैः रसिकैः दुर्गतैः, पत्रेषु अलभ्यमानेषु, कांकषमपि शतपत्रा आश्वास्यते. Still one curious fact is, if from पत्तहि 18*d*, गयहि 123*d*, °च्छहि 137*d* and जलबिंदुभमहि 150*a*, हि is removed, we get just the form required by the construction and context.

19*d*. तं जाणिवि: 'knowing these (facts about the work, its composition and authorship)'. मिमिलिङ्ग वज्ज goes with भिसुणेहु in the next line.

20*b*. विबुह (voc. sing.) goes with *c* हे विबुध, ये पण्डितानाम् etc.

22*d*. रससंजीवसरो: cf. रससंजीविनी, the title of अर्जुनवर्मदेव's com. on the अमरुशतक.

27*d*. पंखुडिय . cf. खाखुडइ = आस्खलति (प्राचीन गुजराती गद्य संदर्भ pp. 192 l. 28, 215 last line).

23*a*. Take पडिउट्ठिय as one word equivalent to प्रति + उत्थिता = प्रत्युत्थिता.

28*d*. णित (= नेत्र) is the general term for the fine stuffs in clothes. Cf. VR. p. xxviii.—If दर is taken to mean ईषत्, we have to attribute such a sense to विलग्गिय as it never possesses. So better to interprete दर as = दरि (acc. to *Grammar*, § 51 B (2)) 'in the hole'.

42*a b*. Similar to सरोरुहदलनयणि rhyming with ससिहरवयणि we have 64*a b*. ससिवयणि and सरोरुहदलनयणि, 66*a b* सिसुहरिणक्खवयणि and सलिलदलनयणि, 91*a b* ससिहरवयणि and मियनयणि, 96*a b* मिसितामहरवयणि and सरोरुहदलनयणि, 104*a b* दीहरलोयणिहिं and मयणुक्कोयणिहिं, 125*a b* दीहरलोयणिहि and मयणाश्वोयणिहिं and non-final 121*c d* मियनयणि and ससिवयणि. This reminds us of

the refrain वरलेयणे—मियलोयणे which we come across in some old Gujarāti रास compositions like the सप्तक्षेत्रीरास (A. C. 1271) and a later type सुणि सुंदरि रे—गिहिलि सुणि नरी रे employed by the early Guj. poets भालण, नाकर and प्रेमानंद.

65*d*. खंभाइतइं. As our text knows no other case of loc. sing. in °अइं, we may accept खंभाइत्तिहि (A). N (see below) has खंभायतउ.

68*c*. Ms. N (not availed for the text-constitution) has कद्दहि for वद्दह, which otherwise is the only form of its type in the Sr.

76*a* तइ (loc.) हियपड्डियह (gen.) does not make any sense. So we may read तुव (C) and take the whole as a case of gen. absolute (see *Grammar*, § 76 (*a*))

77*a* It is probable that कि न is किन which appears also as किण at 154*d* and is merely an interrogative particle. Cf. Hc. II 216 किणो प्रश्ने

86*a*. समाहिमोहु means मोह (=मूर्छा) एव समाधि. The first line is तव स्मरणात् मम विषम समाधिमोह उत्थित.

89*a*. पाइय and पिय refer to the husband of the नायिका who also is a प्रवासिन्.

98*a*. धीइ is strange. We expect here धीर (f). Ms. N (not availed for the text-constitution) reads धीर & धीरि.

99*a* य is intriguing It cannot be च as it just precedes. Perhaps it is an orthographic variant for the emphatic इ = अपि and णिद्दोसेय = निर्दोषायाम् अपि. N. has निद्दोसेण which, following the comm., is to be interpreted as = दोषं विना

99*c*. णिमिहइ चलइ goes with the next line.

103*b*. विरह सयसे य कयु = विरहेण स्ववशे च कृता.

103*d*. तुम्हिहि. The instrumental appears inexplicable. A confusion of the passive and active constructions? See also *Grammar*, § 51 B. (3) and the foot-note on p. 27.

104*cd*. The rhyme is responsible for the gen. of the णक्तइ.

105*d*. आलसिहि is आलस्येन.

107*c*. To construe properly we require मणि (loc. sing.) or even मण (see *Grammar*, § 51. B. (2)) instead of मणु.

116*ab*. The sentence is completed after दीहुन्हउ. Read सहिउ सासु

119*b*. पिम्मे is instr. sing cf. दुद्दगळे (plur.) 71*a*, Pk. सुर-सरिविंबे 22, स्पन्दुणउंदाहरणे.

122*a*. See p. 44.

122*b*. सरय-रयणि-पच्चक्खु is a compound.

123*cd*. सुसंतियह and सीलंतियह are nom. plur. forms (see *Grammar*, § 51. B. 3) going with कइ दीयहि वइहि. गयहि is not clear. See 18*de* above.

124*a*. अंगु is to be supplied from *b* as the object of अप्पियइ.

126*ab*. हरिकुण stands for हारिकुण.

130*c*. अणुअंचि (=अनुगत्य) is abs. from √अणुअंच (=अनु+अञ्च्).

130*d*. विहलगणु is used adverbially.

134*a*. तह पत्तिहि = तस्य (सहकारस्य) पत्रेषु. संसग्गिहि (=संसर्गेण) is to be construed adverbially with परिवसति in *b*.

137*cd*. सयहि and °च्छयहि are not clear. For °च्छयहि see 18*de* above. झल is ज्वाला.

138*b*. व is confusing. Further we are required to take उल्हवइ in a passive sense, though the form is active.

140*b*. For भयमेसिय and अइरावइ see *Grammar*, § 76 beginning.

141*cd*?

142*a* is not clear.

146*a*. The comm. take गोयं गणिहि = गवाम् गणैः (=म.जै.). In that case गोयं would be a strange form.

148*c*. पर in परधारोहभर = ?

148*d*. For सिहरट्ठियइ see *Grammar*, § 73. 3.

150*a*. For जलबिंदुब्भवहि see 18*de* above. It appears preferable to take गलत्थिय = गलस्थिताः.

154*cd*. As remarked under 77*a* above, किण in *d* is an interrogative particle equivalent to किं. The construction is: यदि (=यतः) जीवः न खलु निर्गतः (ततः मन्ये सः) पादबन्धैः बद्धः। हृदयम् किम् किल न स्फुटितम्? ननु तद् वज्रेण घटितम्।

164*ab*. Read कद्दम-भार-पमुक्किय-सलिलिहि विमलिहि (सरिहि) पडिबिंबउ दरिसियइ.

167*cd* to 169*ab* is one single sentence. For proper construction there is no go but to take दिति as *pass*. 3. plur. The sentence would be गुरुभक्ति-मुदिताभिः·············धूपानि गवाक्षे दीयन्ते.

171*a*. In णवविब्भस-मुद्दगले, गले is instr. See notes on पिम्मे 119*b*.

172*cd*. The two sentences are गय दंति चमकहि। णं पवरं हीसमरं सरया-सरि-मेघर।

173*d*?

174*b*. Only णिदि (C.) भमिरइ सरइ तीर (B.) णोइइ makes sense. Cf. 163*b*. For णिदि भमिरइ see p. 43 end.

13 सं. रा.

176*a* दिंति य

177*ab* (महिला) कृष्णाम्बरे हृण(= रचित)-कुटिल-तरङ्गे अनेकभङ्गिभि विभाविता (आस्ते)

178*d* Can it be चद्दु (= चद्रार्ध)? 'White flowers on the black hair look like half moon on the top of black clouds'

184*d* छेय goes with पयलहर

188*a* Separate कप्पूर and सरिसु

188*d* Probably विच्छाइय is an absolutive Construe *cd* भुवणुप्पय परिहरवि उयारह पक्ख वि च्छाइय, कामिणिहि नामिणिहि पसुप्पइ

192*c* The sentence is completed after खरफरसु The next sentence extending up to 193*a* is तहि तिणि पवणि हय मुडिय (य) असेस तरुय पडि फरि गय छाय फुल्ल फल रहिय सउणियण अवेविय (य वे ठिय)

193*b* If भरिणि is accepted some connected sense can be made out दिसा य तिमिरंतरिय, तुहिण धूइण भरिणि (य जाया)

193*d* Put a semicolon after इअ

194*a* णिय goes with वत्त

194*d* If कीरइ is not to be construed actively, सयण must mean 'bed' instead of 'lying down' Then उद्यानानाम् द्रुमेषु न कानिचित् शयनानि क्रियन्ते (= रच्यन्ते) though value of this suggestion appears doubtful

196*b* वत्त is puzzling It appears that वर केत्ति = केलि कर meaning केलिम् कतुम् (?) = केल्यर्थे

201*b* Does this go with णव-कुसुम पत्त in *c*? Then विअसेतु is plural (cf p 43 end)

201*d* The line should read अइरेहइ णव-सर रइ विसेसि

206 There is some obscurity in *a* Apparently the whole stanza has a reference to the भमर in 205*c* So भमर (plur) is the subject and तरु (i e their flowers) the object of लिहति विभति in the light of *b* would be (भ्रमरा) तीक्ष्णै कण्टकाग्रै विध्यन्ते There remains पहपर (= परस्पर) which cannot be made to fit in the context If somehow it can mean परं तु then the logical sequence would be quite all right भ्रमरा तीक्ष्णै कण्टकाग्रै विध्यन्ते परं तु (= तथापि) ते तरुकुसुमानि लिहन्ति, तानि तीक्ष्णानि कण्टकाग्राणि च नैव गणयन्ति। यत रसिकानाम् तनु रसलोभेन दीयते। (= लज्जते) प्रेममोहेन न पापम् (= अनिष्टम्) न गण्यते।

209*ab* इ is emphatic

210*a*?

211*ab* कन्दर्पदर्पेण सतापा (अहं जाता)। मम अंगे नाथ (एव) संधारक, न सहकार

216*a*. कसिणकाय (the dark-bodies ones) must be cuckoos as there is reference to singing. *ab* mean "there on the top of the Surakṭaka (tree) the cuckoos are releasing as it were songs-with-gestures accompanied by various sentiments".

217*b*. काहल-पडह is a compound.

218*c*. With सथ° cf. सामत्थ = सामर्थ्य (Hc. II-22).

220*ab*. गज्जंति तरुणि । णवजोव्वणोहिं पियसंगिविरहिं (जा) गाढ पडिय (या) मुपि.

223*b*. इयंतरि य = अत्रान्तरे च.

223*c*. पहावरिउ = ?

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APPENDIX I

ORIGINALS, PARALLELS OR IMITATIONS

With the series of illustrations given in sts 8–17 compare
[1] the following two stanzas[1] found in a stray Ms. leaf[2]:—

जं देइ सायरो लहरि गज्जंतनीरपडिपुन्नो ।
ता किं गामतलाओ जलभरियओ लहरि मा देउ ॥ १ ॥
जइ गरुडपक्खिराया पक्खुक्खेवं करेइ गयणयले ।
ता किं इयर-चडेहिं नहयलगमणं न कायव्वं ॥ २ ॥

[2] जसु जित्तिउ बुद्धिवियासु होइ सो तित्तिउ पयडइ मच्चलोइ ।
पिक्खिवि अइरावउ गुलुगुलंतु किं इयरहत्थि मा मउ करंतु ॥
महकव्वयक्ईहु ताहँ तणिय किर कवण कह ।
किं उअइ मयंकि जोयंगणउ म करउ पह ॥

Dhanapāla's भविसत्तकह I, 2, 7-10.

With st 49*ab* cf

मग्गं चिअ अलहन्तो हारो पीणुण्णआण थणआण ।
उव्विग्गो भमइ उरे जमुणाणइफेणपुंजो व्व ।

Hāla's सप्तशतकम् (ed. WEBER), 671.

With st 70 cf

अउ पवसंतें सहु न गय न मुअ विओएं तस्सु ।
लज्जिज्जइ संदेसडा दिंतेहिं सुहयजणस्सु ॥

Hc IV 419 (5)

With st 93 cf

हारो नारोपितः कण्ठे मया विश्लेषभीरुणा ।
इदानीमन्तरे जाताः सरित्सागरभूधराः ॥

सुभाषितरत्नभाण्डागार, p 283, हनुमन्नाटक (ed S. L KELKAR, Bombay, 1901), V. 25, p. 80.

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1 These stanzas were noted and taken down by Acharya Shri JINAVIJAYAJI. By way of parallels to the first of these stanzas, Sts 15 and 16 have been reproduced in the said Ms leaf in the following form

जइ भरहभावभगेहिं अगचंगेहिं नच्चए तरुणी ।
ता किं गामगहिल्ली न नच्चउ ॥ १ ॥
जइ दुद्धधवलकल्लोलबहुलदुला उच्छलइ खीरी ।
ता कणकुक्कससहिया रब्बडिया मा तडब्बडउ ॥ २ ॥

2 According to Acharya Shri JINAVIJAYAJI the Ms leaf appears to be old.

With st. 115-116 cf.

जइ पीणसमुण्णअसंगअआ थणआ
  जइ मंथरलोअणमूसिअअं वअणं ।
जइ वित्थइपीणविसंठुलओ जहणो
  जइ तव्विरपल्लवकोमलओ अहरो ॥
ता कीस हिअअ रत्तिदिअं च णो णिव्वुइं तुअं लहसि ।
दुल्लहमग्गिर विणिअत्त अहव संतो णिअत्तिहिसि ॥

Vjs. IV 74-75.

With st. 119 cf.

पेम अमिअ मंदर बिरहु भरतु पयोधि गँभीर ।
मथि प्रगटेउ सुर-साधु-हित कृपासिंधु रघुबीर ॥

रामचरितमानस (the Mūla-gutkā edition), II 238 end.

ब्रह्म पयोनिधि मंदर ग्यान संत सुर आहिं ।
कथा सुधा मथि काढहीं भगति मधुरता जाहिं ॥

रामचरितमानस, VII 120.

With st. 124b cf.

विरह-करवत्त-दूसह-फालिज्जंतम्मि

Hāla's सप्तशतकम् (ed. WEBER), 153a.

With st. 137 cf.

सीयलु पिसु विसु च ण संति जणइ हरियंदणु सिहिकुलु अंगु छणइ ।
णलिणु वि सूरहु सयणहु वहइ सयणीयलि चित्तउ देहु डहइ । etc.

Puspadanta's महापुराण (ed. P. L. VAIDYA) LXXIII. 3. 6-9.

With st. 171 cf.

णव-विस-कसाय-संसुद्ध-कंठ-फल-मणोहरो णिसामेह ।
सरय-सिरि-चलण-णेउर-राओ इव हंस-संलावो ॥ २६ ॥

occurring on p. 8 of the लीलावईकहा of Koūhala (being edited by Dr. A. N. UPADHYE for the Singhi Jain Series).

APPENDIX II

SOURCES OF THE METRICAL DEFINITIONS QUOTED IN THE Sk COMMENTARIES

Definition	Occurrence in the Sk	Source
1 पढमो बारहमत्तो etc	In the व्याख्या on st 2	Gl 16 = Pr I 54.
2 जासु विरयणि हुति पय पय etc	„ „ „ „ „ 19	?
3 सोलमत्तउ जहि पउ दीसइ etc	„ „ „ „ „ 20	Gl 76
4 दुमिलाहि पयासिण etc	„ „ „ „ „ 23	Ck 16
5 मत्त होहि चउरासी चहु पय etc	„ „ „ „ „ 26	Ck 17.
6 तेरहमत्ता विसम पय etc	„ „ „ „ „ 31	Ck 21
7 सो चंदायणु छंदु फुडु etc	„ „ „ „ „ 82	Ck 32.
8 दो वेया मिहियुगल etc	„ „ „ „ „ 94	Gl 82.
9 ननमयययुतेयं मालिनी भोगिलोकै	„ „ „ „ „ 100	Kedarabhatta's वृत्तरत्नाकर III 84
10 चउपइ इक्क जमक्कुवि दीसइ etc	„ „ „ „ „ 104	Ck 41a
11 जमक्कु होइ जइ बिहु पय जुत्तउ etc	„ „ „ „ „ 111	Ck 41b
12 दोहाछंदु जि दुदल पढि etc	„ „ „ „ „ 112	Ck 26
13 सगण इय वीस य छंदु धुव etc	„ „ „ „ „ 115	?
14 पढमगणो चउठक्क etc	„ „ „ „ „ 119	Gl 80.
15 सगणा इह नवमिउह धुव etc	„ „ „ „ „ 171	Ck 7

† This quotation is from that portion of the गाथालक्षण of नंदियड्ड which VELANKAR thinks on several grounds, to be spurious Now the quotation no 2 above expressly gives the name of कवि नंदड्ड This possibly suggests that नंदियड्ड had to his credit, besides the गाथालक्षण a treatise on अपभ्रंश metres from which our quotation no 2 as also most of the stanzas of the Gl, onwards from st 75 have been taken

ADDITIONS AND CORRECTIONS

Grammar.

P. 9, foot-note 1: सब्भिडर occurs in the *Karpūramañjarī* also (GHOSH's edition, p. 48, l. 19).

P. 17, § 37: For a different and more probable derivation of गहि see § 73 (4), p. 40.

P. 22, § 48 ii: ससंभंत° and ससंकिय° occur in the *Vasudevahiṇḍi* also (Part I, p. 47, l. 12 and p. 40, l. 19; p. 41, l. 17 respectively). Some of these words were formed perhaps analogically · ससंभंतो as contrasted with असंभंतो etc.

Metres.

P. 54 beginning: प्लवंगम (*Pr.* pp. 297-300) with the scheme 6+4+4+4+3 bears only a superfluous resemblance with our रासा. For the former should begin with a long, need not have a caesura after the 11. or 12. mora and should end with an iambic. These features clearly differentiate प्लवंगम from our रासा.

P. 59 end: The variant for यत्रादौ दोधकः etc. in the व्याख्या on st. 82 (दोधकेन सह अष्टाविंशत्यधिकं शतं मात्राणा दोधकेन विना अशीतिमात्राप्रमितमणहरनामा चंद्रायण छंदः) found in the Ms. N. (not availed for the text-constitution) removes the difficulty. It shows that चंद्रायण without the Dohā is called मनहरण which appears to be the early form of the मनहरछंद of the Gujarati prosody.

शब्दकोष

Page

५४ under अ १११ : add '१३१'.

५५ below अलय : enter 'अलसि १५.१ अलसा'.

„ drop अवहंतिय etc.

„ for °अधि read अद्दि.

५६ under °आरोयण : correct as 'मयणारोयणि = मदनशुकचेष्टा = मदनचेष्टाशुक'.

„ under [°आ]णण . remove '√आण = आ+नी (गु. आणवुं)' to the next entry.

„ under आणिगिय : correct as '[अणिग = अभ्यङ्ग]'.

„ For आलसि etc. read 'आलस १०५ आलस्य'. Drop the rest.

„ for √आर् read √आर. Similarly in all cases where the root is given as ending in a consonant.

" under इडु correct १५२ to १५१

" for ईसरसरि read ईसरसर

९७ under उमाग्र drop ११८,

" below एरिस enter 'एव ९१ एवम्'

" The four entries below कुन्ति are to be considered as its sub-entries

९८ for कम्प्र etc read 'कट्टरग २०६ कडनाम'

" for कत्त etc read 'कत्त ७६, कत्तय १६७ कात

" under √कर drop 'कीय १९९'

" under कलिण add २१६ कृष्ण'

९९ under कोलिय add '(गु कोळी)

" below खज्जोय enter खज्जत १६५ = द्योतमान'.

१०० below गण—गण् enter '°गण १४६'

" for गयवहि etc read 'गयवइ १३३' Drop the rest

" under √गम add ६७ after गमियउ

" below °गल enter '√गळ (गु गळवुँ), गलइ १०६'

" under गलथिय Read गलस्थित for स्थित

" under गुहिर correct as '[गभीर~गुहा]

" under गोयगण correct as 'गोय गणिहि १४६ गवा गणैः'

" under घुटिवि read पिव् for पिबू

" चच्चरि Alternatively this can be explained as loc sing of चच्चर = चत्वर

" under √चड correct as चडी १६१'

१०१ under चलत्थ Drop the query After °शालासु add "Cf. अश्वचलस्था in पृथ्वीचन्द्रचरित्र (1199) प्रकाश (HOS 11, Glossary) Drop the entry 'ज २० यद्'

१०२ under जामिणि read १५६ for १५५

" under जुन्ह read १६० for २६०

" correct झप to √झप

" under झल read ज्वाला for झला etc

" under झलक्क after ज्वलक add '= ज्वल्' Correct झलक्कति to झलक्कत and drop '(जालजलक्किअउ) and the rest

" under √झिज्ज correct झिज्जइ to झिज्जइ

" under √झूर make झुरंत १२१ into a separate entry and add झूरत् to it

" under ण २१ add '१३२ इव

१०३ under णहवल्लिय correct 'णहवल्ली' to '(नभोवल्ली)'

" under णाडइ correct as 'णाडय ४६ नाटक'

" √णिअ after णियती add १८६

" for णिठुरइ read णिठुरय Drop (य)'

१०३ णित्तु : correct १०२ to २०२.

,, णिद्दोस : correct as '(निर्दोष) दोषाभाव'.

१०४ below नीसास : enter 'णु १४१ ?'.

,, under √तग : correct as '√तग—जीवितधारणे (?)', Drop '=हृद् गमे'.

,, under तहि : read ५४ for ६४.

१०५ below तुरक्क : add 'तुरंग १६९'.

,, under दर : read ५७ for २८.

,, below दर : enter 'दर २८ छिद्र'.

१०६ under √धर : add 'धरिय १०६'.

,, under धीर : after धीरवइ read १६६ for २६६.

,, below धुत्त : enter 'धूअ १०२ धूप'.

,, under पउक्क : Drop '(?) प्रयुक्त' and add 'प्रयुक्त (?)'.

,, under पउहर : change the entry as '°पउहर २४ पद-धरा'.

,, under पय ५४ : drop '(गु. पग माटवो)'

,, correct √पक्खल to √पखिर.

,, पड : drop 'पडि २८'.

,, below पडह . enter 'पडिउट्ठिय २८ प्रत्युत्थिता'.

१०७ under पडिलिय : after 'देशीत्वादभिन्नम्' add 'पडिलो १०८'.

,, under पडुत्तय · after पडिउत्त correct as '[यथा √पडुंज'.

१०९ correct बहुरूपि to बहुरूवि.

,, under बालय : enter 'बाह १५१ बाष्प'.

१११ under मुह : correct म्हैं to म्हों.

,, under √रंग · correct रंजियइ to रंगियइ.

११२ correct रुक्ख° to रुअ°.

,, remove the entry 'रोव etc.' below '√रेह etc.'

,, under रोव after रोवंतिय add '२०४'.

,, below रेणु : enter 'रेसि २१ हेत्वर्थे निपात'.

,, under व : after इव add '41, 43, 44 वा'.

,, under वम्मिय : correct १५५ to १५६.

,, under वंस° : correct 'वांसळी' to 'वांस'.

११३ correct वहा etc. as 'वहाऊ २२२ = पथिक'.

,, under वरहिय : correct 'वरक, सा?' to 'हुरस्तो?'

,, under वलियदय : correct as 'वलियदद' and remove this entry to p. १०९ below बल.

,, under °वहिय : correct बाधित to वधित.

,, correct वाउलिय to बाउलिय and remove this entry on p. १०९ below बहुल.

११६	below सलिलभय · enter 'सलोल ५९ लोल'.
,,	correct सवसेव etc. as 'सवसे १०१ सवसे'.
,,	under √सस . drop ११८.
,,	under √सह : correct °सहंतिय to सहंतिय and at the end add 'सहण ११८'.
,,	under साइय drop 'स्वामिन्, (हिं. साइ)' and add '=संस्कार'.
११०	below रेहंति enter 'लक्खण ६ (लक्षण)=व्याकरणशास्त्र'.

Some important variant readings from N. Ms. (referred to in the PREFACE, p. eleven).

Text St. 16*a* बहल for बहुल, 20*c* सुणइ for सुणहि, 21*b* अवुहा for अवुहह, 23*b* सइलिजि ण for °सइलियह, 24*b* लंब for लक्ष, 24*a* पवहंत for पवहंति, 25*a* तुसह for तुगद, 25*b* पसुक्कं for °उसुक्क°, 25*c* जोइउ for जोयउ, 31*b* पंथियणि for पहियणियणिहिं The interpolated stanzas given between 31 and 32 are not found in N So also 38 absent from N. 41*d*. तुहु for हिय, तुहु for तुह, आवियउ for आइयउ, 44*c* सुदवच्छ for सुदयवच्छ, 45*c* °थणिहिं for °थणिय, 45*d* णहणिहि for णहणिय, 52*a* जुयलु for °जुयल, 52*c* जुवलय for °जुयलय, 53*a* लीलती for °लीलतिय, 53*c* झुणंती for झुणंतिय, 54*a* जोवंतयह for जोयं°, 55*b* जूहिय for जूही, 59*c* तिवूय for निंबू The st between 64 and 65 is not faund in N. The first of the interpolated stanzas between 69 and 70 is given in N as a quotation (यत), while the second is absent. 77*b*, तुहु for तू, 86*a* समरेतु for समरंत, 91*b* वहणिजु for °ज, 91*c* कहउं, 92*a* हउं, 93*a* संगमे, 98*a* थिर, धीरि, 98*b* फुसहि, 99*b* ण for य, 100*b* तहवि for तइय, 104*ab* तह for °ताहं, 105*c* सव for सिव, 106*d* पडलि for पडिलिउ

Commentary : First stanza in the व्याख्या 'लब्धिसुंदर for मुनिसुंदर' The definition stanza of गाथा in the व्याख्या on 2 : अट्ठारसासु मत्तासु for अट्ठारसेहिं नायव्वो and विभूसिया for वि[हू]सिया on 3 : प्रधान added after प्रभूत on 4 · अपभ्रंशशास्त्रं कृतम् for आपभ्रंशग्रंथ कृत ? The Definition stanza of रड्डा in the व्याख्या on 19 . राहासेण for रासासेण, सुणिंदु for सुणिंदु, नंदहु for नंदह, भणतु for भणंति The definition stanza of पद्धडी in the व्याख्या on 20 : कणु for गणु, गवीसइ for सत्तीसइ The definition stanza of डुमिला in the व्याख्या on 23 *a* होहिं for दोहि, *b* वत्तीस for वितीस, मेलवि for मेल, *c* गणु अणु for गण अम, *d* तंजि for भंजि The definition stanza of आभाणक in the व्याख्या on 26 *b* गुरु for गुरि, अभाणउ for आहाणउ. On 28 पट्टमयवहं for °पट्टं बहुमयं. The explanation of the definition stanza of चन्द्रायण in the व्याख्या on 82 : दोधकेन सह अष्टाविंशत्यधिक शत मात्राणां दोधकेन विना अशीतिमात्राप्रमितमणहरनामा चंद्रायणच्छन्द. । etc.

कवि-अब्दुल रहमान-कृत

सन्देशरासक

(पं. लक्ष्मीचन्द्रकृत व्याख्या तथा अवचूरिकालंकृत)

कवि-अब्दुल रहमान-कृत

सन्देश रासक।

—१ प्रथमः प्रक्रमः।—

रयणायरधरगिरितरुवराइँ गयणंगणंमि रिक्खाइँ[1]।
जेणऽज्ज सयल सिरियं[2] सो[3] बुहयण[4] वो सिवं[5] देउ[6] ॥ १ ॥

1 C रिक्खाओ 2 B C सिरिया। 3 B त। 4 C बुहियण। 5 A C सुह। 6 C दितु।

[पं० श्रीलक्ष्मीचन्द्रकृता टिप्पनकरूपा व्याख्या।]

॥ ॐ नमो गुरुभ्यः ॥

नत्वा जिन-गुरून् भक्त्या स्मृत्वा वाङ्मयदेवताम्।
वृत्तिं सन्देशरासस्य कुरुते मुनिपुङ्गवः ॥ १ ॥

तस्याद्यां गाथामाह-[1]ग्रन्थप्रारम्भे अभीष्टदेवताप्रणिधानप्रधाना प्रेक्षावतां[2] प्रवृत्तिरित्यौचित्यात् सूत्रस्य प्रथमनमस्कारगाथा।

[१] यथा-'रयण०'-भो बुधजनाः! स स्रष्टा[3]-कर्ता वः-युष्माकं शिवं-माङ्गल्यं ददातु-प्रकरोतु। येन स्रष्ट्रा रत्नाकर-धरा गिरि-तरुवराः[4], गगनाङ्गणे ऋक्षाणि[5] चेत्यादि सकलं-समस्ताम्, सृष्टं-उत्पादि[तम्] इत्यर्थः ॥ १ ॥

[अवचूरिका]

[१] भो बुधजना ! स सृष्टिकर्त्ता वः-युष्माकं शिवं ददातु। येन स्रष्ट्रा[6] रत्नाकर-धरा गिरि-तरुवरा गगनाङ्गणे ऋक्षाणि [7]चेत्यादि सकलं-समस्तं [8]सृष्टमुत्पादितमित्यर्थः ॥

आदर्शोपलभ्यमाना भ्रष्टपाठा यथा-

1 ग्रन्थः प्रा०। 2 प्रेषवता। 3 श्रष्टा। 4 तरु०। 5 रिक्षा०। 6 श्रष्टा०। 7 चैत्यादि। 8 श्रष्टा०।

माणुस्सदिव्वविज्जाहरेहिँ [1]णहमग्गि सूर-ससिबिंबे ।
आएहिँ जो णमिज्जइ[2] तं णयरे णमह[3] कत्तार ॥ २ ॥

पच्चाएसि पहूओ पुव्वपसिद्धो य मिच्छदेसो त्थि[4] ।
तह विसए सभूओ आरद्दो मीरसेणस्स ॥ ३ ॥

1 C नह°। 2 B °ज्जइ। 3 A नमह, B णवहु। 4 A °देसो वि B °देसु त्थि।

[टिप्पनकरूपा व्याख्या]

[२] तथा च – माणुस॰ – मनुष्य देव विद्याधरैर्नभोमार्गे सूर्य-शशीबिम्बाभ्या आदितो यो नमस्क्रियते[1] । भो नागरिकलोका ! त कर्त्तार नमत ॥ २ ॥

द्वन्द्वालापनभेषजभोजनसमये समाग[मे] च रमणीनाम् ।
अनिवारितोऽपि तिष्ठति स खलु सखे ! व्यक्तनागरिक ॥

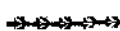
यस्त्वेतेषु स्थानेषु अनिवारित अनिषेधित तिष्ठति स नागरिक[2] प्रोच्यते । केषु केषु स्थानकेषु – यत्र कश्चिदालोच करोति, अथवा यत्रौषधादिवार्त्ता क्रियते, तथा भोजनावसरे कस्यापि गेहे न गच्छति । अथवा एकान्तप्रदेशे, स्त्रीसमागमे च, वार्तासमये, यस्तु अनिषेधितोऽपि तिष्ठति । स चतुरनागरिको भवति ॥

एषा (एतद्?) विपुलागाथाछन्दः । अथ गाथालक्षणम् –

पढमो बारहमत्तो, बीओ अट्ठारसेहिँ नायव्वो ।
जह पढमो तह तीओ, दह पचवि[ह्]सिया गाहा ॥

तत्र गाथाछन्दसि प्रथमपद [3]द्वादशमात्रकम्, द्वितीय पद अष्टादशमात्रकम्, तृतीय द्वादशमात्रकम्, चतुर्थं पञ्चदशमात्रकम् । एव सर्वत्र ज्ञेयम् ।

[३] अभीष्टदेवतानमस्कारमुक्त्वा कवि स्वदेशादिस्वरूपमाह पच्चाएसि॰ – प्रतीच्या – पश्चिमदिशि, प्रभूतः पूर्वप्रसिद्धो म्लेच्छनामा देशोऽस्ति । तत्र विषये 'आरद्दो' देशीत्या[द्] तन्तुवायो मीरसेनाख्य सभूत – उत्पन्न ॥ ३ ॥

 [अवचूरिका] 

[२] मानुष्यदेवविद्याधरैर्नभोमार्गे सूर्यशशिबिम्बाभ्यामादितो यो[4] नमस्क्रियते[5] भो नागरिकाः कर्तार नमत[6] ॥

द्वन्द्वालापनभेषजभोजनसमये समागमे च रमणीनाम् ।
अनिवारितोऽपि तिष्ठति स खलु सखे ! व्यक्तनागरिक ।

[– A आदर्शस्थिता नागरिकशब्दोपरि टिप्पणी ।]

[३] कविः स्वदेशादिस्वरूपमाह – प्रतीच्यां – पश्चिमायाम्, प्रभूत – प्रधान पूर्वप्रसिद्धो म्लेच्छनामा देशोऽस्ति । तत्र आरद्दो देशीत्वात् तन्तुवायो मीरसेनाख्य[7] सम्भूत – उत्पन्न ॥

1 नमस्क्रियते । 2 °गरी° । 3 °दस° । 4 ये । 5 °स्क्रियते । 6 नमत । 7 °सेनाख्य ।

तह तणओ [1]कुलकमलो [2]पाइयकव्वेसु गीयविसयेसु[3] ।
अद्दहमाणपसिद्धो [4]संनेहयरासयं रइयं[5] ॥ ४ ॥

पुव्वच्छेयाण णमो[6] सुकईण [7]य सद्दसत्थकुसलाण ।
[8]तियलोए सुच्छंदं[9] जेहिँ कयं जेहि[10] णिद्दिट्ठं ॥ ५ ॥

[11]अवहट्टय-सक्कय-पाइयंमि[12] पेसाइयंमि[13] भासाए ।
लक्खणछंदाहरणे [14]सुकइत्तं भूसियं[15] जेहिँ ॥ ६ ॥

1 A कुलि° । 2 A पाईय° । 3 C °विसएसु । 4 B सनेहरा°; C संनेहइ° । 5 A रईयं । 6 B नमो । 7 C °ण इ । 8 A तिअ° । 9 C सच्छंदं । 10 B जे निद्दिठं । 11 B अवहट्ट-सक्कइ पाइयाइं पेसाइयाण । 12 A °पाइयं च । 13 C पेसाइयाइं । 14 C सकवित्तं । 15 C भूसिय° ।

[टिप्पनकरूपा व्याख्या]

[४] तस्य–मीरस्य तनयः, कुले कमल इव कुलकमलः, प्राकृतकाव्येषु गीतविषयेषु, प्रसिद्धः–लब्धरेखः[1] अब्दल रहमान नामा अभूत् । तेन सन्देशानां[2] रासकः[3] नामाऽपभ्रंशग्रन्थः कृतः ॥ ४ ॥

[५] कविः स्वस्वरूपमुक्त्वाऽनौद्धत्ये[न] पूर्वकवीन् नमस्कारपूर्वं व्यावर्णयन्नाह–'पुव्वच्छेयाण०'–पूर्वच्छेकेभ्यः सुकविभ्यश्च नमोऽस्तु । कीदृशेभ्यश्छेकेभ्यः कविभ्यश्च शब्दशास्त्रकुशलेभ्यः । यैस्त्रिलोके=स्वर्ग-मृत्यु-पातालरूपे । स(सु)च्छन्दम्–स(सु)छन्दो विद्यते यस्मिन् तत् स(सु)च्छन्दं शास्त्रं कृतम् । यैश्च निर्दिष्टं सो(शो)धितमित्यर्थः । अतः कविभिः कृतं पण्डितैः सो(शो)धितम् ॥ ५ ॥

[६] अपभ्रंश[4]–संस्कृत–प्राकृत–पैशाचिकादिचतुर्भिर्भाषाभिः, यैः[5] कवित्वं कृतम्, लक्षण-च्छन्द्आभरणाभ्यां तच्च विभूषितम्, तेभ्यो नमः ॥ ६ ॥

 [अवचूरिका] 

[४] तस्य–मीरसेनस्य तनयः कुलकमलः प्राकृतकाव्ये गीतविषयेषु भोगेषु च प्रसिद्धो लब्धरेखो अब्दुल रहमानोऽभूत् । तेन सन्देशरासकं[6] [नाम] शास्त्रं कृतम् ॥

[५] पूर्वच्छेकेभ्यः सुकविभ्यश्च नमोऽस्तु । कीदृशेभ्यः शब्दशास्त्रकुशलेभ्यः । त्रिलोके यैः सुच्छन्दःशास्त्रं कृतम् । यैश्च निर्दिष्टं, [7]शोधितं, प्रवर्त्तितम् ॥

पण्डित-कव्यो[र्]वरं कृतं मयूरेण यथा–

पूर्णमानीयतां चूर्णं, पूर्णचन्द्रनिभानने । कवये बाणभट्टाय, पण्डिताय च दण्डिने ॥ १ ॥

[६] अपभ्रंश-संस्कृत-प्राकृत-पैशाचिकभाषया सुकवित्वं शोभनं काव्यं यैः कृतम् । अन्यच्च लक्षण-च्छन्द-आभरणाभ्यां भूषितं मण्डितं च ॥

1 रेयः । 2 संदेसा° । 3 रासकं । 4 °भ्रंशः । 5 ये । 6 रासकं । 7 सोधितं ।

ताणउणु कईण[1] अम्हारिसाण [2]सुइसद्दसत्थरहियाण ।
लक्खणछंदपमुक्कं [3]कुकवित्तं को पसंसेइ ॥ ७ ॥
अहवा ण इत्थ[4] दोसो जइ उइयं ससहरेण[5] णिसिसमए[6] ।
ता किं ण हु जोइज्जइ भुअणे रयणीसु[7] जोइक्खं[8] ॥ ८ ॥
जइ [9]परहुएहिं[10] रडियं सरसं [11]सुमणोहरं च तरुसिहरे ।
ता किं भुवणारूढा मा काया करकरायंतु ॥ ९ ॥
तंतीवायं [12]णिसुयं जइ किरि करपल्लवेहिं अइमहुरं ।
ता [13]मद्दलकरडिरवं मा सुम्मउ[14] रामरमणेसु[15] ॥ १० ॥

1 A C °कई । 2 C सुय° । 3 B कुकइत्त । 4 B C अत्थि । 5 A C ससिहरेणि । 6 B °समये । 7 A रयणीइ, C रइणेइ । 8 C जोइके । 9 C पर°, 10 B परहुएण । 11 A सुमनो° । 12 A C निसुयं । 13 A मद्दलि° । 14 C सुम्मइ° । 15 A °रमणेसु ।

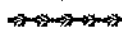
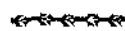
[टिप्पनकरूपा व्याख्या]

[७] तेषां सत्कवीनाम्, अनु-पश्चात्, अस्मादृशानां कवीनाम्, श्रुति-शब्द-शास्त्ररहितानां कवित्वम्, लक्षण-च्छन्दोभ्यां प्रमुक्तम्, कः प्रशंसयति ?- अपि तु न कोऽपि ॥ ७ ॥

[८] तर्हि मा कुर्यास्तदर्थमाह-'अहवा ण०'-अथवा [1]इत्युपायान्तरस्मरणे, नात्र दोषः । यदि [2]शशधरेण-चन्द्रेण निशि उदितम्, तर्हि रजनीषु भु(भ)वने-गृहे ज्योतिष्कं दीपः किं न द्योतते[3] ?, अपि तु द्योतते ॥ ८ ॥

[९] परभृताभिः-कोकिलाभिः यदि सरसं सुमनोह[रं] यथा भवति तथा तरुसिहरे(शिखरे)रटितम्, तर्हि भु(भ)वणा(ना)रूढाः गृहवलि(ल)भिस्थिताः काका मा करकरायन्तु-करकर इति शब्दं मा कुर्वन्तु ?, अपि तु कुर्वन्तु ॥ ९ ॥

[१०] यदि तन्त्री-वीणावादित्रम्, किल इति संभावनायाम्, करपल्लवैः-हस्ताङ्गुलीभिः वादितं नितरां श्रुतम्, तर्हि मर्दलकरटिवादित्रे राम(मा)रमणी-(णे)षु-स्त्रीक्रीडासु, मा श्रूयतां[4] ?, अपि तु श्रूयताम् ॥ १० ॥

 [अवचूरिका] 

[७] तेषां कवीनाम्, अनु-पश्चात् श्रुतिशब्दशास्त्ररहितानामस्मादृशां लक्षणच्छन्दप्रमुक्तं कुत्सितं कवित्वं कः प्रशंसति ?, अपि तु न कोऽपि ॥

[८] तर्हि मा कुर्यास्तदर्थमाह-अथवेत्युपायान्तरस्मरणे, नात्र दोषः । यदि शशधरेण निश्युदितं तर्हि रजनीषु ज्योतिष्क दीप भु(भ)वने गृहे किं न द्योतते ?, अपि तु उद्योतते ॥

[९] यदि परभृताभिः-कोकिलाभिः सरसं-सुमनोहरं यथाऽऽम्रशिखरे रटितम्-शब्दितम्, तर्हि किं भु(भ)वनारूढाः काका मा करकरायन्तु ?, [अपि तु करकरायन्तु] कस्तान् वारयति ॥

[१०] तन्त्री-वीणावाद्यं श्रुतं यदि चेत् करपल्लवैरतिमधुरम्, तर्हि मर्दलकरट(टि)वादित्र-विशेषरवं रामारमणेषु-स्त्रीक्रीडासु मा श्रूयताम् ?, अपि तु श्रूयताम् ॥

1 इत्यो° । 2 शशि° । 3 द्योतते । 4 परि° । 5 श्रूयतां ।

जइ मयगलु[1] मउ झरए [2]कमलदलब्बहलगंधदुप्पिच्छो ।
जइ [3]अइरावइ मत्तो ता सेसगया म मच्चंतु[4] ॥ ११ ॥
जइ अत्थि पारिजाओ बहुविह[5] गंधड्ढकुसुम[6] आमोओ ।
फुल्लइ सुरिंदभुवणे ता सेसतरू म फुल्लंतु ॥ १२ ॥
जइ अत्थि णई[7] गंगा तियलोए णिच्चपयडियपहावा ।
वच्चइ सायरसमुहा[8] ता सेससरी म वच्चंतु[9] ॥ १३ ॥
जइ सरवरंमि विमले सूरे[10] उइयंमि विअसिआ[11] णलिणी[12] ।
ता किं वाडिविलग्गा मा[13] विअसउ[14] तुंबिणी कहवि[15] ॥ १४ ॥

1 B मइगल्लु; C मइगल । 2 A कवल°; B कमला° । 3 B एरावइ° । 4 B मुचंतु । 5 A बाहुविहि° । 6 C कुसम° । 7 A C नई । 8 C °समुहं । 9 C मचंतु । 10 B सूरो उवयंम्मि; C सूरे उवयं । 11 B विहसिया, C विहिसिया । 12 B C नलिणी । 13 B मं । 14 C विहसउ । 15 B कहव ।

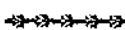
[टिप्पनकरूपा व्याख्या]

[११] यदि मतङ्गजः-दिग्गजो मदं झरति, कीदृशः कमलदलप्रचुरगन्ध-दुःप्रेक्षः । अन्यच्च-यदि ऐरावणो मत्तो भवति, तर्हि शेषा[1] गजा मत्ता न भवन्ति ?, अपि तु भवन्त्येव ॥ ११ ॥

[१२] यदि पारिजातो बहुविह(ध)गन्धाढ्यकुसुमामोदोऽस्ति, अन्यच्च-सुरेन्द्र-भवने प्रफुल्लति; तर्हि शेषतरवः किं न फुल्लन्तु ?, अपि तु फुल्लन्तु ॥ १२ ॥

[१३] यदि गङ्गा नाम नदी अस्ति, त्रिलोके नित्यं प्रग(क)टितप्रभावा, सागरम्-समुद्रं सरति, तर्हि शेषाः सरितः सागरं किं मा सरन्तु ?, अपि तु सरन्तु ॥ १३ ॥

[१४] यदि विमले सरसि-सरोवरे, सूर्योद्गमे कमलिनी विकसिता, तर्हि वृत्तिविलग्ना तुम्बिनी वल्ली किं मा विकसतु ? ॥ १४ ॥

 [अवचूरिका] 

[११] यदि मतङ्गजः-दिग्गजः कमलदलबहलगन्धदुःप्रेक्षं [मदं] क्षरति, अन्यच्च-ऐरापतिः-ऐरावणो मत्तो भवति; तदा शेषगजाः किं मदं मा क्षरन्तु-मा माद्यन्तु ?, अपि तु माद्यन्तु ॥

[१२] यदि पारिजातोऽस्ति, कीदृग् ? बहुविधगन्धाढ्यकुसुमामोदः, सुरेन्द्रभु(भ)वने प्रफुल्लति, तर्हि शेषास्तरवो मा फुल्लन्तु ?, अपि तु फुल्लन्तु ॥

[१३] यदि गङ्गा नाम नद्यस्ति, सा त्रिलोके प्रकटितप्रभावा सागरसंमुखा भजति; तर्हि शेषसरितो मा भजन्तु ?, अपि तु भजन्तु ॥

[१४] यदि विमले-विस्तीर्णे सरसि सूर्योद्गमे कमलिनी विकसति तर्हि वृत्तिविलग्ना तुम्बिनी वल्ली किं मा विकसतु ?, अपि तु विकसतु ॥

1 शेषा ।

जइ भरहभावछंदे[1] णच्चइ[2] णवरंग[3]चंगिमा तरुणी ।
ता किं गामगहिल्ली तालीसद्दे ण णच्चेइ[4] ॥ १५ ॥
जइ बहुलदुद्धसंमीलिया[5] य[6] उल्ललइ [7]तंदुला खीरी ।
ता कणकुक्कससहिआ रब्बडिया मा [8]दडव्वडउ ॥ १६ ॥
जा जस्स कव्वसत्ती सा तेण अलज्जिरेण[9] भणियव्वा ।
जइ चउमुहेण भणियं ता सेसा[10] मा भणिज्जंतु[11] ॥ १७ ॥

*

णत्थि तिहुयणि जं च[12] णहु[13] दिट्ठु[14],
तुम्हेहिँ वि[15] ज न सुउ[16] विअडबंधु सुच्छंदु सरसउ ।
णिसुणेविणु को रहइ, ललियहीणु मुक्खाह[17] फरसउ[18] ।

1 C °भाविउदे । 2 A नच्चइ । 3 B C णवरंगि° । 4 C णच्चिहइ । 5 A संमिलिया । 6 B C उ । 7 C सतदुला । 8 C दुडव° । 9 A अलज्जरेण C अलिज्जरेण । 10 B C सेसकई । 11 B भणिज्जति । 12 B चि । 13 C नहु । 14 A दिट्ठ । 15 A तुम्हे वि । 16 सुअ । 17 C मुक्खाण । 18 B विरसिउ A फरसिउ ।

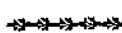
[टिप्पनकरूपा व्याख्या]

[१५] यदि भरह(त)भावच्छन्दसा नवरङ्गचङ्ग(ङ्गि)मा–नूतनवर्णप्रधाना नायिका नृत्यति, तर्हि ग्रामीणवधू तालीशब्दे न नृत्यतु ?, अपि तु नृत्यतु ॥ १५ ॥

[१६] यदि प्रचुरदुग्धेन सम्मीलिता तन्दुलाना क्षीरी उल्ललति, तर्हि धान्य° कणतुषयुक्ता रब्बडिका मा दडव्वडउ–मा शब्द करोतु ? ॥ १६ ॥

[१७] साध्यमाह–'जा जस्स कव्व०'–या यस्य काव्येन शक्ति, सा तेन लज्जां मुक्त्वा भणितव्या । यदि चतुर्मुखेन–ब्रह्मणा भणितम्–चत्वारो वेदाः कृता", तर्हि शेषा कवयो मा कवित्व कुर्वन्तु ॥ १७ ॥

[१८] कवित्वकरणायास्मान प्रोत्साह्य ग्रन्थस्य मनाग् रमणीयत्व दर्शयन्न°

 [अवचूरिका] 

[१५] यदि भरतभावच्छन्दसा नवरङ्गचङ्गिमा तरुणी नृत्यति, तर्हि ग्रामग्रथिल्ला तालीशब्देन किं न नृत्यतु ?, अपि तु नृत्यतु ॥

[१६] यदि प्रचुरदुग्धसंमिश्रिता तन्दुलानां खीरी उल्ललति, तर्हि धान्यकणीतुषयुक्ता रब्बडीका किं मा दडव्वडउ–मा शब्द करोतु ?, अपि तु करोतु ॥

[१७] स्वकाव्यकरणे आत्मानमुत्साहयति–या यस्य काव्ये शक्ति सा तेन लज्जां मुक्त्वा भणितव्या । यदि चतुर्मुखेन–ब्रह्मणा भणितम्–चत्वारो वेदा कृता, तदपरे कवयः किं कवित्व मा कुर्वन्तु ?, अपि तु कुर्वन्तु ॥

[१८] कवित्वकरणे आत्मान प्रोत्साह्य आत्मग्रन्थस्य मनाग् रमणीयत्व दर्शयन्, अनौद्धत्ये°

तो[1] दुग्गच्चिय[2] छेअरिहिँ पत्ताहिँ[3] अलहंतेहिँ ।
आसासिज्जइ कह कह वि[4] सइवत्ती [5]रसिएहिँ ॥ १८ ॥

णिअकवित्तह विज्ज[6] माहप्प[7],
पंडित्तपवित्थरणु[8] मणुजणंमि [9]कोलियपयासिउ[†] ।
कोऊहलि भासिअउ सरलभाइ[10] संनेहरासउ[11][‡] ।
तं जाणिवि णिमिसिद्धु खणु[12] बुहयण[13] करवि सणेहु[14] ।
पामरजणथूलक्खरहि जं रइयउ[15] णिसुणेहु ॥१९॥ [रड्डाच्छन्दः ।]

*

1 B ता । 2 B दोग्ग°; A दोगोच्चिय° । 3 A पुत्तिहिं । 4 B क्खव । 5 C सरसिएहिं । 6 A °कवित्तविज्ज° । 7 C माहप्पु । 8 B पवित्थिरणु; C पवित्तरणु । 9 C कालिय° । † 'मणु मुणेवि किंचिय पयासिउ'-एतादृशः B स्थितः पाठः । 10 B °भाइं । 11 B संनहरा° । ‡ नोपलभ्यते C आदर्शे पंक्तिरियम् । लिपिकरप्रमादेन पतिता प्रतिभाति । 12 'तुहिज्जइ णव खइ खणु' एवंरूपः B पाठः; 'तं जाण य निमसिद्धु खणु'-एतादृशः C पाठः । 13 B C बुहियण । 14 C सिणेहु । 15 C रयइं उ ।

[टिप्पनकरूपा व्याख्या]

औद्धत्येन कवीनाह-'णत्थि तिहुयणि°'-भो कवयः ! त्रिभुवने तन्नास्ति, यद् युष्माभिर्न दृष्टम्-न ज्ञातम्, अन्यच्च न श्रुतम्-नाकर्णितम् । अतः सर्व्वविशेषज्ञानात् । युष्मत्कृतं त्रिकटबन्धविशेषः(षं) सुच्छन्दसं सरसं श्रुत्वा, अस्माकं मूर्खाणां विरसितं प्राकृतं काव्यम्, ललितहीनम्-लालित्यवर्जितं [कः] श्रोष्यति ? अपि तु न कोऽपि । तर्हि अग्रे कथं प्रवृत्तिः ? । तद् दृष्टान्तेनाह-यथा दुर्गतैर्दरिद्रोपद्रुतैश्छेकैः, पत्राणि-नागवल्लीदलानि, अल[भ]मानैः पर्वतादौ बहुमौ(मू)ल्यत्वात्, स(श)तपत्रिका आस्वाद्यते, तथा मम काव्यमपि पठिष्यन्ति ॥ १८ ॥

[१९] ततः प्राञ्जलिः, निजग्रन्थश्रवणार्थं पण्डितानाह-'णियकवित्त°-भो बुधजनाः ! निःशब्दं यथा क्षणं तूष्णीक्रियताम्[1] । अन्यच्च-यत् पामरेण स्थूलाक्षरैः-वर्णैः रचितम्, तत् स्नेहं कृत्वा शृणुत । कीदृशं निजकवित्वविधया माहात्म्यं प्रभावरूपम्, आत्मानुमानेन पाण्डित्यप्रविस्तारणम् । कथं प्रकाशितम् ?-मनसि

[अवचूरिका]

नाह-भोः कवयः ! त्रिभुवने तन्नास्ति यद्युष्माभिर्न दृष्टम्[2]-न ज्ञातम्, यच्च न श्रुतम् । [युष्मत्कृतं] विकटबन्धविशेषं सुच्छन्दं सरसं श्रुत्वा, अस्माकं मूर्खाणां स्पष्टं-कृतं काव्यं ललितहीनं श्रुत्वा कः स्वास्यति-पुनः कः श्रोष्यति ?, अपि तु न कोऽपि । तर्ह्यग्रे कथं प्रवृत्तिस्तद् दृष्टान्तेनाह-यथा दुर्गतैर्दरिद्रैश्छेकैः, पत्राणि नागवल्लीदलान्यलभमानैः, पर्वतादौ शतपत्रिका ऽऽस्वाद्यते तथा मम काव्यमपि पठिष्यन्ति ।

1 तूष्णीकृयतां । 2 दिट्ठं ।

संपडिउ[1] जु सिक्खइ कुइ समत्थु,
तसु कहउ विहुह संगहवि हत्थु[2]।
पंडित्तह मुक्खह मुणहि भेउ,
तिह[3] पुरउ पढिव्वउ ण हु वि एउ ॥ २० ॥

1 B सपडिय ।' 2 C विहत्थु । 3 B C तह ।

[टिप्पनकरूपा व्याख्या]

किमपि ज्ञात्वा प्रकाशितम् । कौतूहलेन भाषितम् । पुनः कथं ?–सरलभावेन । सन्देस(श)रासकं नाम । रड्डच्छन्दः । तल्लक्षणम्–

जासु वियरणि हुंति पय पंच,
पढमं चिय पंनरह, बीय चारि गारह निरुद्धउ ।
तह तीयइ पंचदह, रड्डभेउ जाणउ सु सुद्धउ ।
करहिंपि मोहिणि मियनयणि, रासासेण मुणिंदु ।
अंतिहिं दोहउ जसु हवइ, कवि नंदड्ढ भणंति ॥

यस्य प्रस्तारे आदौ पञ्चदश–एकादश–पञ्चदश–एकादश–पञ्चदशमात्रिकाणि भवन्ति पञ्च पदानि । प्रान्ते दोधकः । इति रड्ड[ल]क्षणम् । दोधकलक्षणमग्रे कथयिष्यति[1] ॥

[२०] ततः प्राञ्जलिर्निजग्रन्थश्रवणार्थं पण्डितानाह । ततो ग्रन्थपठनस्य शिष्या(क्षा)माह–'संपडिउ जु०'–कोऽपि समर्थः–प्रज्ञावान्, संप्रतितं–प्रसङ्गागतम्, इदं(मं) सन्देशरासकं पठति, तस्य सन्देशरासकविदो हस्तं गृहीत्वा भणामि । ये जनाः पण्डितानां मूर्खाणां चान्तरं जानन्ति, तेषां पुर[त] एष सन्देशरासको नाम न पठितव्यः । यतस्ते महान्तः पण्डिताः । पद्धडीछन्दः । तल्लक्षणम्–

 [अवचूरिका] 

[रड्डच्छन्दो यथा–] जासु वियरणि हुंति पय पंच,
पढम चिय पनरह य, बीअ चारि गारह निरुद्धउ । तह तीअइ पंचदह, रड्डभेउ जाणहु सु सुद्धउ ।
करहिंमोहिणि मिअनयणि रासासेणु मुणिंदु । अंतिहि दोहउ जिसु हवइ कवि नंदड्ढ भणंति ॥

यस्याः प्रस्तारे आदौ पञ्चदशैकादशपञ्चदशमात्राणि पञ्च पदानि, प्रान्ते च दोधक इति रड्डालक्षणम् । दोधकलक्षणमग्रे कथयिष्ये ॥

[१९] ततः प्राञ्जलिर्निजग्रन्थश्रवणार्थं पण्डितानाह–भो बुधजनाः ! येनेहं ज्ञात्वा निजकविरवविद्याया माहात्म्यं प्रभावरूपमात्मानुमानेन पाण्डित्यप्रविस्तारेण मनुष्यलोके कौतुकेन सन्तुवस्तुना (येन) प्रकाशितं कौतूहलभाषितं सरलभावेन ग्राम्यजनेन मूर्खेण कृतं सन्देशरासकं नाम कविरवलक्षणं निःशब्दं कोलाहलं विहाय शृणुत ॥

[२०] ततो ग्रन्थपठनशीलस्य शिक्षामाह–यः कोऽपि समर्थः–प्रज्ञावान्, सम्प्रतिसं–प्राप्तमिदं शास्त्रं पठति तस्य बुधस्य पण्डितस्य हस्तं गृहीत्वा भणामि । ये जनाः पण्डितानां मूर्खाणामन्तरं कुर्वन्ति–जानन्ति तेषां पुरत एष न पठितव्यः । यतस्ते महान्तः पण्डिताः ॥

1 कथयिष्यते ।

णहु रहइ बुहा कुकवित्तरेसि,
अबुहत्तणि[1] अबुहह णहु पवेसि[2] ।
जि ण मुक्ख ण[3] पंडिय मज्झयार,
तिह[4] पुरउ पढिव्वउ सव्ववार ॥२१॥ [पद्धडीछन्दः।]

अणुराइयरयहरु [5]कामियमणहरु[6],
मयणमणह[7] पहदीवयरो ।
विरहिणिमइरद्धउ[8] सुणहु[9] विसुद्धउ,
रसियह रससंजीवयरो[10] ॥ २२ ॥

1 B अबुहत्तणित्त अब्बुहप्पवेसि । 2 C पवेसु । 3 B C न । 4 C तह । 5 A कामीय° 6 C °मणुहरु । 7 C °महप्पह° । 8 C मयरद्धउ, B मइरुद्धउ । 9 A सुणह । 10 B सजीयरो; C संजीवियरो ।

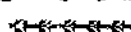
[टिप्पनकरूपा व्याख्या]

सोलसमत्तउ जहिँ पउ दीसइ, अक्खरमत्तु न किं पि सलीसइ ।
पायउ पायउ यमकविसुद्धउ, पद्धडियइ इहु छंदु पसिद्धउ ॥

चत्वार्यपि पदानि षोडशमात्राणि । आद्यार्द्धे यमकम्, उत्तरार्द्धे यमकम् । एवं सर्वत्र ज्ञेयम् ॥ २० ॥

[२१] तद्धेतुमाह-'णहु रहइ०'-बुधा मत्कृते काव्ये कुरित्थ(त्सि)ते, न तिष्ठन्ति-न मनः कुर्वन्ति । अबुधत्वेन-अबुधास्तत्राप्रवेशिनः । ये न मूर्खाः, न पण्डिताः, किन्तु मध्यस्थाः, तेषां पुरतः सर्वदैव पठितव्यः ॥ २१ ॥

[२२] ग्रन्थस्य गुणा[ना]ह-'अणुरइय०'-अनुरागिणां सर्वशास्त्रविदां रतिगृहं रम्याभिरामम्, कामुकानां मनोहरम्, मदनमनस्कानां पथोदीपकरम् । विरहिणीनां मकरध्वजम्, रसिकानां रससंजीवनकरम्, विशुद्धं ज[नाः] शृणुत ॥२२॥

 [अवचूरिका] 

पद्धडीछन्दो यथा-

सोलसमत्तउ जहि पउ दीसइ, अक्खरु गतु न किं पि सलीसइ ।
पायउ पायउ जमक विसुद्धउ, पद्धडीअइ इहु छंद विसुद्धउ ॥

चत्वारोऽपि पदाः षोडशमात्रिकाः । आद्यार्धे उत्तरार्धे च यमकम् ॥

[२१] तद्धेतुमाह-बुधा मत्कृते काव्ये न तिष्ठन्ति-न मनः कुर्वन्ति; अबुधत्वेन, नाबुधास्तत्र प्रवेशिनः । ये न मूर्खाः, न पण्डिताः, किन्तु मध्यस्थाः, तेषां पुरतः सर्वदैव पठितव्यः ॥

[२२] ग्रन्थस्य गुणा-डोमिलबन्धेन । अनुरागिणां(°णां) रतिगृहम्, कामुकानां मनोहरम्, मदनमनस्कानां पथोदीपकरम्, विरहिणीनां मकरध्वजम्, रसिकानां रससञ्जीवनकरम्, ~ करम्, भो जनाः ! शृणुत ॥

अइणेहिण[1] भासिउ, रइमइवासिउ,
सवणसकुलियह[2] अमियसरो ।
लइ[3] लिहइ[4] वियक्खणु, अत्थह लक्खणु,
सुरइसंगि[5] जु[6] विअड्ढनरो[7] ॥ २३ ॥ [डुमिलाछन्दः ।]

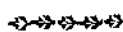
1 C अइणेइह । 2 B सुइलि जिय, C सुइलि जहि । 3 C लइ । 4 A C लहइ । 5 C सगि । 6 C A सु । 7 A B विअड° ।

[टिप्पनकरूपा व्याख्या]

[२३] यतोऽतिस्नेहेन भाषितम्, रतिमतिवासितम्, कर्णशष्कुल्यां यथाऽमृतम् । अन्यश्च-विचक्षणो लप-भावे लिखति जानाति । अन्यश्च-अर्थलक्षणं स एव वेत्ति, यः सुरतिसङ्गे विदग्धो भवति, नापरः । डुमिलाच्छन्दः । तल्लक्षणं यथा-

डुमिलाहि पयासिण, मत्त विसेसिण, दोहिं तहि चिय च्यारि भणू ।
भण मत्त बत्तीस वितीसघमेल (!) अट्ठय ठाम ठवेस गणू ॥
गण अन्न मिलिज्जइ, सोइ ठविज्जइ, तं पुण जाणि ण मंत्ति करी ।
करि जमकु विसाइण, पाइण पाइण, सुट्टु वि छंदु विभंजि परी ॥

॥ इति श्रीदेवेन्द्रसूरिशिष्य वा० श्रीलक्ष्मीचन्द्रविरचितायां संदेशरासकवृत्तौ प्रथमः प्रक्रमः ॥

 [अवचूरिका] 

[२३] यतोऽतिस्नेहेन भाषितम्, रतिमतिवासितम्, कर्णशष्कुल्योः यथाऽमृतम् । अन्यच्च-एतस्यार्थलक्षणं स एव विचक्षणो लप-भावे लिखति-जानाति, यः सुरतिसङ्गे विदग्धो भवति, नापरः ॥

[डुमिला छन्दो यथा-] डुमिला हि प० ॥

— २ द्वितीयः प्रक्रमः —

विजयनयरहु कावि वररमणि[1],
उत्तंगथिरथोरथणि[2], [3]बिरुडलक धयरट्ठपउहर ।
दीणाणण पहु णिहइ[4], [5]जलपवाह पवहंति [6]दीहर ।
विरहग्गिहि [7]कणयंगितणु तह [8]सामलिमपवन्नु[9] ।
णज्जइ[10] राहि[11] विडंबिअउ[12] ताराहिवइ सउन्नु[13] ॥ २४ ॥
फुसइ लोयण रुवइ[14] दुक्खत्त[15],
[16]धम्मिल्लउमुक्कमुह[17], विज्जंभइ [18]अरु अंगु[19] मोडइ ।
विरहानलि संतविअ[20], ससइ दीह करसाह[21] तोडइ ।

1 A रवणि; B तरुणि । 2 C °थोर°; B थोरयण । 3 A बहड°; B विरुड° । 4 B निहइ; C निहय । 5 C जलु जल° । 6 B पवहंत । 7 C कणयरिग° । 8 A सामलड; C सामलिय । 9 C पवन्न । 10 A णिज्जइ । 11 B राहु । 12 C विडंबिओ° । 13 C सवन्नु । 14 B रुयइ; C रुअइ । 15 B दुक्खित्त । 16 C धम्मिल्लो । 17 C मुहु । 18 B त; C निय° । 19 A अंग । 20 A सतवीअ । 21 C °सास ।

[टिप्पनकरूपा व्याख्या]

[२४] अथ कथास्वरूपमाह–'विजयनयरहु०'–विक्रमपुरात् काचिद् वरनाइ(यि)का उच्चस्थिरदृढ-स्थूलकुचा भ्रमरीमध्यमध्या धार्त्तराष्ट्र-राजहंस-गतिर्विरहिणीत्वाद् दीनानना । नेत्रयोर्दीर्घंभरं जलप्रवाहं प्रवहन्ती परदेशगतं पतिं पश्यति । तथा कनकाङ्ग्या विरहाग्निना तनु शरीरं श्यामलिमाप्रपन्नम्, कविः कथयति–मन्ये ताराधिपतिश्चन्द्र[ः] सम्पूर्णो राहुणा विडम्बितो ग्रस्त इति ॥ रड्डच्छन्दः ॥ २४ ॥

[२५] तस्या विरहावस्थां व्यावर्णयन्नाह–लोचने–'फुसइ'–उत्फुंसति दुःखार्त्ता रोद(दि)ति । धम्मिल्लोन्मुक्तमुखा विजृम्भति । अङ्गं मोटयति । विरहानल-

　[अवचूरिका]　

[२४] विक्रमपुराद् काचिद् वरनायिका उच्चस्थिरदृढस्थूलकुचा भ्रमरीमध्यमध्या धार्तराष्ट्रगतिः, विरहिणीत्वाद् दीनानना, नेत्रयोर्दीर्घतरजलप्रवाहप्रवहन्ती परदेशगतं प्रभुं पश्यति । पुनः कीदृशी–यथा कनकाङ्ग्यास्तनु तथा श्यामं प्रपन्नम्, यथा ज्ञायते ताराधिपतिः सम्पूर्णो विडम्बितो राहुणा–ग्रस्त इति ॥

[२५] तस्या विरहावस्थां व्याचष्टे–लोचने उत्फुंसति, दुःखार्त्ता रोदिति, धम्मिल्लमुक्ता, मुखे विजृम्भति, अङ्गं मोटयति, विरहानलसंतप्ताऽऽश्वसति, कराशाखास्फोटयति । एवं मुग्धया विल-

इम[1] मुद्धह[2] विलवंतियह महि चलणेहि छिहंतु[3] ।
अद्धुड्डीणउ तिणि[4] पहिउ पहि जोयउ पवहंतु ॥ २५ ॥ [रड्डु०]

तं जि[5] पहिय[6] पिक्खेविणु [7]पिअउक्कंखिरिय[8],
मंथरगय सरलाइवि[9] उत्तावलि चलिय[10] ।
तह मणहर [11]चल्लंतिय चंचलरमणभरि[12],
छुडवि[13] खिसिय[14] रसणावलि [15]किंकिणिरवपसरि[16] ॥ २६ ॥

1 A इव। 2 C मुद्धह B मुद्धइ। 3 C छिवतु। 4 A त, C त। 5 C ज। 6 A पहिउ। 7 B पिय°। 8 A उक्खिरीय C चक्किंपिरिय। 9 A °सरलाविअ। 10 A चलिअ। 11 B चलपिहि चल्ल°। 12 A °रवणि°। 13 A छुडवि। 14 A खिसी अ। 15 A कवणि B किंकणि। 16 A C गय पसरि।

[टिप्पनकरूपा व्याख्या]

संतसाऽऽश्वसति, करसापा(°शाखा)त्रोटयति। एव मुग्धया विलपन्त्या महीं चरणाभ्यां क्रामन्, अर्द्धो(र्ध्वो)ड्डिन, नगरमध्य विहाय पार्श्व एव सचरन्, पथि प्रवहन् पथिको दृष्ट ॥ रड्डुच्छन्द ॥ २५ ॥

[२६] त पथिक दृष्ट्वा प्रत्युत्कण्ठिता, मन्थरगतिं सरलयित्वा यावदुत्सुक-गत्या चलिता, तावन्मनोहर चलन्त्याश्चपलरमणभरात् कटिप्रदेशाद् रसनाऽऽवलि किङ्किणीकणयुता छुटिता। आभाणकनाम च्छन्द । तल्लक्षण यथा–

मत्त होहि चउरासी चहु पय चारि कल
ते सठि जोणि निबद्धी जाणहु चहु अ दल।
पचक्कलु वज्जिज्जहु गणु सुद्धि वि गणहु
सो वि आहाणउ छदु के वि रासउ मुणहु ॥

पदे पदे एकविंशति मात्रा सर्वेस(र्वा) चउरासीति। आदौ षट् कला, तदनु त्रयः। अपरस्तु चतु कला। एकत्रिमात्रक.। पञ्चकल वर्जनीय ॥ एष(तत्) रासकच्छन्द ॥ २६ ॥

[अवचूरिका]

पन्त्या महीं चरणा(ना)भ्यां क्रामन्, अर्ध्वोड्डिनो नगरमध्य विहाय पार्श्वे सचरन् पथि प्रवहन् पथिको दृष्ट ॥

[२६] पथिक दृष्ट्वा तया किं कृतमित्याभाणकच्छन्दसाऽऽह–त पथिक दृष्ट्वा प्रत्युत्कण्ठिता मन्थरगमन त्वरया यावदुत्सुका गत्या चलिता तावन्मनोहर चलन्त्याश्चपलरमणभराद् रसना किङ्किणीकणप्रसरा छुटिता ॥

१०३ यथा–'मत्त होइ चउरासी चउ पय च्चारि कल० ॥'

तं जं मेहल[1] ठवइ गंठि णिड्डुर[2] सुहय,
तुडिय[3] ताव[4] [5]थूलावलि [6]णवसरहाररलय ।
सा तिवि किवि संवरिवि [7]चइवि किवि[8] संचरिय[9],
णेवर चरण[10] विलग्गिवि तह पहि[11] पंखुडिय[12] ॥ २७ ॥
पडि उट्ठिय सविलक्ख सलज्जिर संझसिय[13],
तउ[14] सिय[15]सच्छ [16]णियंसण मुद्धह विवलसिय[17] ।
तं संवरि अणुसरिय[18] पहियपावयणमण,
फुडवि[19] णित्त[20] कुप्पास विलग्गिय दर सिहण[21] ॥ २८ ॥
छायंती[22] कह कह व सलज्जिर [23]णियकरहिं[24],
कणयकलस झंपंती णं इंदीवरहिं[25] ।

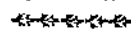
1 A मेहलि । 2 B C निड्डुर । 3 A तुवनि; C तुडवि° । 4 A ताम; C ताव । 5 C थूलावलि । 6 B C नव° । 7 C चयवि । 8 A केवि । 9 A संचरीय । 10 A चरणि । 11 B पय । 12 C पक्खडिय । 13 A संझसीय । 14 A तं । 15 A सिर° । 16 B C नियं° । 17 B °सिअ । 18 A अणुसरीअ । 19 C फुडिवि । 20 B णत्त; C नित्त । 21 A दर सिणह । 22 A यंती । 23 B C निय° । 24 B °करिहि । .25 A B वरिहि ।

[टिप्पनकरूपा व्याख्या]

[२७] सा सुभगा यावत् तां मेखलां ग्रन्थौ स्थापयति, तावता मुक्तामयी स्थूला नवसरहारलताऽऽवलिस्त्रुटिता । [..........] तावता नूपुरश्चरणाभ्यां विलग्य निर्बलत्वात् पतिता ॥ २७ ॥

[२८] यावत् पतितोत्थिता सविलक्षा सलज्जा संभ्रमिता । तावत् श्वेतं स्वच्छं निवसनं-शिरोवस्त्रं विवलसितं-दूरीभूतम् । तदपि संवरयित्वा पथिकमापन(ण)-म[न]स्का यावत् संवृता, तावता नेत्रपट्टं वस्त्रमयं कूर्पासकं कञ्चुकं विदार्य कुचौ ईषद्दरे छिद्रे विलग्नौ-प्रकटौ जा(या)तावित्यर्थः ॥ २८ ॥

[२९] सा बाला सलज्जा पथिकं पति[वि]रहिणीत्वात् करुणम्, पद्मिनीत्वात्

 [अवचूरिका] 

[२७] सा शुभा यावता मेखलां ग्रन्थौ स्थापयति तावता मुक्तामयी स्थूलावलिर्नवसर-हारलता त्रुटिता । ततस्तानि कानिचिन्मुक्ताफलानि संमीलयित्वा (संमील्य) कानिचिदौत्सुक्यात् त्यक्त्वा संचलिता, तावता नूपुरचरणाभ्यां विलग्य पतितेत्यर्थः ॥

[२८] यावत् पतितोत्थिता सविलक्षा सलज्जा संत्रसिता तावत् श्वेतं स्वच्छं निवसनं-शिरो-वस्त्रं विवलसितं-दूरीभूतम्; तदपि संवरइत्वा (संवृत्य) पथिकप्रापमनस्का यावत् संवृता, तावता नेत्रपट्टं वस्त्रमयं कूर्पासं कञ्चुकं विदार्य कुचौ दरे छिद्रे विलग्नौ-प्रकटौ जातावित्यर्थः ॥

[२९] सा सलज्जा पथिकं प्रति, विरहिणीत्वात्, करुणं सविलासं शब्दं कुर्वती । निजक-

तो आसन्न पहुत्त [1]सगग्गिर[2]गिर[3]वयणि,
    कियउ[4] सद्दु सविलासु[5] करुण दीहरनयणि ॥ २९ ॥

ठाहि ठाहि णिमिसिद्धु[6] सुथिरु अवहारि मणु,
    णिसुणि किं पि जं जंपउं हियइ[7] पसिज्जि[8] खणु ।
एय[9] वयण आयन्नि[10] पहिउ कोऊहलिउ[11],
    णेय[12] णिअत्तउ ता सु कमद्धु वि णहु[13] चलिउ ॥ ३० ॥

*

[14]कुसुमसराउह रूवणिहि[15] विहि णिम्मविय[16] गरिट्ठ ।
तं पिक्खेविणु पहियणिहिं[17] गाहा भणिया[18] अट्ठ ॥ ३१ ॥

*

1 B गग्गिर° । 2 C 'गिरि° । 3 A वयणि । 4 A किअउ । 5 A सुविलासु, C सविलास । 6 B णिमिसद्ध, C तिमिसिद्धु । 7 A हिअइ, C हियय । 8 A पसिज्झि, B पसज्जि । 9 A एइ । 10 C आइन्नि । 11 C कोऊहिलियओ' । 12 C नेइ निय° । 13 B C नहु । 14 B C कुसम° । 15 C °णिहिं । 16 B णिम्ममिय । 17 A पयियणिहिं, B पहियजणि । 18 B C पढिया ।

[टिप्पणकरूपा व्याख्या]

सविलासम्, शब्दं कृतवती । किं कुर्वन्ती ?–निजकराभ्यां कुचावाच्छादयन्ती । नु वितर्के । कनककलशाविन्दीवराभ्यामाच्छादयन्ती । यतस्तस्या हस्तौ पुनः पुनः सकज्जलनेत्रस्पर्शात्प्रक्षालनात् श्यामलतां गतौ । ततो दीर्घनेत्रा सगद्गद्गीर्वदना आसन्नं निकटं प्राप्ता ॥ २९ ॥

[३०] किमाह–'ठाहि ठाहि॰'–निमेषार्द्धं सुस्थिरं यथा(था) तिष्ठ तिष्ठ । मनस्त्वव-धारय । यत् किञ्चिद् जल्पामि तच्छ्रवणाभ्यां शृणु । क्षणं हृदये प्रसीद । तस्या एतानि वाक्यानि आकर्ण्य, पथिकः कौतूहलितः सन्, न क्रमार्द्धं निवृत्तो न चाग्रे चलितः । क्षुब्धत्वात् तथैव संस्थित इत्यर्थः ॥ ३० ॥

[३१] कुसुमशरायुधां विधिना गरिष्ठां रूपनिधिः(धिं) निर्मितां तां प्रेक्ष्य पथिके-नाष्टौ गाथा भणिता[ः] ॥ ३१ ॥

[अवचूरिका]

राभ्यां कुचं(चौ) चाच्छादयन्ती । 'नु' इति वितर्के, कनककलशावीन्दीवराभ्यां नीलोत्पलाभ्या-माच्छादितौ, यतस्तस्या हस्तौ कज्जलनेत्ररसात्प्रक्षालनाच्च श्यामतां गतौ । ततो दीर्घनेत्रा सगद्गदा निकटं प्राप्ता ॥

[३०] किमाह–निमेषार्धं सुस्थिरं यथा तिष्ठ तिष्ठ । मनस्त्ववधारय । यत् किञ्चिज्जल्पामि तच्छ्रवणाभ्यां शृणु । क्षणं हृदये प्रसीद । तस्या एतानि वाक्यानि आकर्ण्य, पथिकः कौतूहलितः सन्, न क्रमार्धं निवृत्तो न चाग्रे चलितः । क्षुब्धत्वात् तथैव संस्थित इत्यर्थः ॥

{पहिउ भणइ बिवि दोहा तसु सु वियड्ढपरि ।
इकु मणि विंभउ थियउ कि[1] रूविणि[2] पिक्खि करि ॥*
किं नु पयावइ अंधलउ[3] अहवि वियड्ढलु आहि ।
जिणि एरिसि[4] तिय णिम्मविय ठविय न अप्पह[5] पाहि ॥*}

*

[6]अइकुडिलमाइपिहुणा विविहतरंगिणिसु[7] सलिलकल्लोला ।
किसणत्तणंमि अलया[8] अलिउलमाल व्व रेहंति ॥ ३२ ॥

1 C किं । 2 B रूवणि । 3 C अंधुलउ । 4 B एरिस । 5 C अप्पहु ।
[* एतद् दोधकयुगल B C सञ्ज्ञके आदर्शद्वये लभ्यते, परं A आदर्शे नोपलभ्यते । अत एतस्याव-चूरिकाऽपि न विद्यते । क्षेपकप्रायमिदम् ।] 6 B अय° । 7 A तरंगंसु । 8 A अलिया ।

[टिप्पनकरूपा व्याख्या]

दोधकच्छन्दः । तल्लक्षणम्-

तेरह मत्ता विसमपय, सम एगारह मत्त ।
इहु जाणिज्जहु दोहडउ, अन्न म करिजहु यत्त ।

प्रथम-तृतीयपदे [त्रयो]दशमात्रे भवतः । द्वितीय-चतुर्थे पदे एकादशमात्रिके भवतः । इति दोधकः ॥

*

अतः परं पथिकचेष्टामाह-पथिकस्तां दृष्ट्वा दोधकद्वयमाह-'पहिउ'-पथिक[ः] द्वौ दोधकौ भणति । तस्यां विदग्धपरिया एकः मनसि विस्मयो जातः । तां रूपवतीं प्रेक्ष(क्ष्य) अहं एवं मन्ये-किं नु प्रजापतिः अन्धः, अथवा पण्डः? । यदेतादर्शी स्त्रीं निर्माय येनाऽऽत्मपार्श्वे न स्थापितेति ।

*

[३२] देवीवर्णनं चरणाद्, नारीवर्णनं शिरसः । अत आह-अतिकुटिल-मात्रया प्रधानाः । यथा तरङ्गिणीषु सलिलकल्लोला वक्राः । कृष्णत्वे अलिकुलमाला इव । एवंविधास्तस्या अलकाः शोभन्ते ॥ ३२ ॥

[अवचूरिका]

[३१] कुसुमस(श)रायुधं रूपनिधिर्विधिना गरिष्ठा निर्मिता । तां प्रेक्ष्य पथिकेनाष्टौ गाथा भणिताः । छन्दो यथा-

'तेरह मत्ता विसमपय, समएगार [°ह मत्त ।' इत्यादि] ।

[३२] देवीवर्णनं चरणाद्, नारी° शिरसः । अत आह-तस्या अलका [ः] शोभन्ते । कीदृशाः ?-अतिकुटिलमात्रया प्रधानाः, तरङ्गिणीसलिलकल्लोला इव वक्राः । कृष्णत्वेनालि-कुलमाला इव ॥

रयणीतमविद्दवणो[1] अमियंझरणो [2]सपुण्णसोमो य ।
अकलंक माइ[3] वयणं[4] वासरणाहस्स पडिबिंबं ॥ ३३ ॥
[5]लोयणजुयं[6] च णज्जइ[7] रविंददल दीहरं च राइल्लं ।
पिंडीरकुसुमपुंजं तरुणिकवोला[8] कलिज्जंति ॥ ३४ ॥
कोमल [9]मुणालणलयं[10] अमरसरुप्पन्न बाहुजुयलं[11] से[12] ।
ताणंते करकमलं णज्जइ[13] दोहाइयं पउमं ॥ ३५ ॥
सिहणा सुयण-खला[14] इव थड्डा निच्चुन्नया य मुहरहिया ।
संगमि सुयणसरिच्छा आसासहिं[15] वे त्ति अंगाइं ॥ ३६ ॥

1 C °विद्दमणो । 2 B य पुण्ण°, C रापुत्र° । 3 B °मार° । 4 C °वइणं । 5 C लोअण° । 6 C जुभे । 7 B णज्जइं । A 8 क्वोलं । 9 B C °णिणाल° । 10 A नलयं, B णिलयं । 11 A °जुवलं । 12 B च । 13 B पज्जइं । 14 C कला । 15 B आसासइ ।

[टिप्पनकरूपा व्याख्या]

[३३] तस्या वदनं वासरनाथस्य प्रतिबिम्बवद् रराज । कीदृशम्?–रजनीतमोविद्रावकः, अमृतस्रावी, संपूर्णः अकलङ्को यः सोमो मान्ने उपमा ॥ ३३ ॥

[३४] अहमेवं मन्ये–तस्याः स्त्रियाया लोचनयुगं दीर्घतरं रागाढ्यं अरविन्ददलं जिग्य(जय?)ति । दाडिमीपुष्पगुच्छं तस्या[ः] कपोलो(लौ) जिग्य(जय)तः ॥ ३४ ॥

[३५] अहमेवं मन्ये–तस्या बाहुयुगलम्, अमरसरउत्पन्नं कोमलं मृणालनलकम्, पद्मसरसः संभूतस्वर्णकमलं भूमिमध्यदण्डं जिग्य(जय?)ति । तयोः बाह्वोः प्रान्ते यत् करकमलं तद् द्विधाभूतं पद्मं ज्ञायते ॥ ३५ ॥

[३६] तस्या नाइ(यि)कायाः कुचौ सजनखलू(लौ) इव शोभतः । खलोपमानं कथम्?–स्तब्धौ नित्योन्नतौ मुखरहितौ । अप्रस्तुतत्वात् । सङ्गमेनान्योऽन्यमिलितेन सजनसदृक्षौ । किं कुर्वतौ?–द्वावपि अङ्गानि आश्वासयन्तौ ॥ ३६ ॥

 [अवचूरिका] 

[३३] तस्या वदनं वासरनाथस्य प्रतिबिम्बमिव रराज । कीदृशम्?–रजनीतमोविद्रावकोऽमृतस्रावी । सम्पूर्णसोमस्य अकलङ्कमात्रा वासरनाथस्योपमा नान्या ॥

[३४] यस्या लोचनयुगलमरविन्ददल दीर्घतरं रागाढ्य शोभते । पिण्डीरकुसुमपुञ्जवद् दाडिमीपुष्पगुच्छवत्, तस्याः कपोलौ दृश्येते ॥

[३५] तस्या बाहुयुगलं अमरसरउत्पन्नं मानससर-संजातं मृणालनलकं मिव स्वर्णकमलस्य भूमिमध्यदण्डमिव कोमलं शोभते, तयोर्बाहु(ह्वोः) यः करकमलं तद् द्विधाभूतपद्ममिव ज्ञायते ॥

* [३६] तस्या[ः] कुचौ सजनखलाविव शोभत. । खलोपमा[न]माह–स्तब्धौ कठिनौ नित्योन्नतौ, अप्रस्तुतत्वात्, मुखरहितौ । तथा च सङ्गमे मेले सजनसदृक्षौ । यतो द्वावप्यङ्गान्याश्वासयतः । अथवाऽन्तरङ्गाङ्गे आश्वासयतः ॥

गिरिणइ[1]समआवत्तं ओइज्जइ [2]णाहिमंडलं गुहिरं[3] ।
मज्झं मच्चसुहं [4]मिव·तुच्छं[5] तरलग्गईहरणं ॥ ३७ ॥
[6]जालंधरिथंभजिया[7] ऊरू रेहंति[8] तासु अइरम्मा ।
वट्टा य[9] णाइदीहा सरसा सुमणोहरा जंघा[10] ॥ ३८ ॥ [क्षेपक[†]]
रेहंति पउमराइ व [11]चलणंगुलि [12]फलिहकुट्टि णहपंती ।
तुच्छं रोमतरंगं उव्विन्नं[13] [14]कुसुमनलएसु ॥ ३९ ॥
सयलज्ज सिरेविणु पयडियाइँ अंगाइँ तीय[15] सविसेसं ।
को कवियणाण[16] दूसइ[17], सिट्ठं विहिणा[18] वि पुणरुत्तं ॥४०॥

1 B C °जइ° । 2 C नाभि° । 3 A गहिरं । 4 C सुहंमिव । 5 B तुछंति । 6 C जालंधर° । 7 C °त्रिया, B °जिऊ । 8 A रेहिंति । 9 B वट्टा इ णाय° । 10 C रम्मा । † A आदर्शे एतदुल्लेखो लभ्यते । 11 A चरणं° । 12 फलिह° । 13 C उव्विहं । 14 A C कुसम° । 15 C तीइ । 16 A कईयणाण । 17 B दूसइं । 18 A विहणाइ ।

[टिप्पनकरूपा व्याख्या]

[३७] तस्या नाभिमण्डलं गिरिनद्यावर्त्तसदृशं [गभीरं] दृश्यते । अन्यच्च–तस्या मध्यं मर्त्यसुखमिव–मानुष्य(ष्य)कभोगसातमिव तुच्छं दृश्यते । कदाचन दृग्गोचरम्, कदाचनादृग्गोचरम् । अथवा तरलगतौ हारिणं पद्मसिव ॥ ३७ ॥

[३८] तस्या ऊरू जालन्धरि-कदली गर्भसदृशौ राजतः । च पुनः–वृत्ते, नातिदीर्घे, सुतरां मनोहरे सरसे जङ्घे राजतः ॥ ३८ ॥

[३९] तस्याश्चरणाङ्गुलयः पद्मरागखण्डानीव शोभन्ते । तथा च–तासामङ्गुलीनामुपरि नखाः पद्मरागोपरिस्थस्फटिकखण्डानीव । तथा च–तासङ्गुलीषु उद्भिन्नकमलनालतन्तुसदृशं रोमतरङ्गं व्यरचत् ॥ ३९ ॥

[४०] विधिना से(शे)लजां सृष्ट्वा तस्या अङ्गानि वहत्, ततो वा सविशेष[म्],

[अवचूरिका]

[३७] तस्या नाभिमण्डलं गिरिनद्यावर्त्तसदृशं गंभीरं दृश्यते द्योतते वा । अन्यच्च–मध्यं मर्त्यसुखमिव तुच्छम्, कदाचनेन्द्रियगोचरम्, कदाचन तरलगतेर्हरणम्, अथवा तरलगतौ हारिणं पद्ममिव ॥

[३८] जालन्धरी-कदलीस्तम्भ-जेतारौ तस्या ऊरावतिरम्यौ राजतः । वृत्ते नातिदीर्घे सरसे सुमनोहरे जङ्घे राजतः ॥

[३९] तस्याश्चरणाङ्गुलयः पद्मरागखण्डानीव शोभन्ते । तथा च–तासामङ्गुलीनामुपरि नखाः पद्मरागोपरिस्थितस्फटिकखण्डानीव । तथा च–तास्वङ्गुलिषूद्भिन्नकमलनालतन्तुसदृशं रोमतरङ्गं व्यरचत् ॥

[४०] विधिना शै[लो]जां सृष्ट्वा तस्या अङ्गानि वहद् ततोऽपि सविशेषं यथा प्रग(क)टितानि–कृतानि । अत आह–कः कवीन् दूषयति, यद् विधिनाऽपि पुनरुक्तं सृष्टम् ॥

गाहा तं निसुणेविणु [1]रायमरालगइ[2],
[3]चलणंगुट्ठि धरत्ति सलज्जिर उल्लिहइ ।
तउ[4] पंथिउ कणयंगि तत्थ बोलावियउ[5],
कहि[6] जाइसि हिव पहिय कह व तुह[7] आइयउ[8] ॥४१॥
णयरणामु[9] सामोरु सरोरुहदलनयणि,
[10]णायरजणसंपुन्नु[11] हरिस [12]ससिहरवयणि[13] ।
धवलतुंगपायारिहि तिउरिहि[14] मंडियउ[15],
णहु दीसइ[16] कुइ मुक्खु सयलु[17] जणु[18] पंडियउ ॥४२॥
विविहविअक्खण[19]सत्थिहि जइ पवसिइ[20] णिरु,
सुम्मइ छंदु मणोहरु पायउ महुरयरु[21] ।

1 C राइ° । 2 A °गय, B °गई । 3 A चरणं° । 4 A तं । 5 A बोलाविअउ, C बोलाविउ । 6 A कह । 7 B तुहु । 8 C आइउ । 9 B नयरु नामि । 10 C नायर° 11 A सपुन्न । 12 C ससिहर° । 13 C °वयणि । 14 A तिउरि मं° । 15 C मडिउ । 16 B दीसई । 17 C सयल° । 18 A जण । 19 B वियक्खणु । 20 B पविसीइ । 21 C महुर सय ।

[टिप्पनकरूपा व्याख्या]

यथा प्रकटितानि–कृतानि । अत आह–कः कवीन् दूषयति । यद् विधिनाऽपि पुनरुक्तं सृष्टम् ॥ ४० ॥

[४१] तदनु किं कृतं तया तदाह–'गाहा तं निसुणे'–तां गाथाः श्रुत्वा राजमरालगत्या चरणाङ्गुष्ठेन धरित्रीं सलज्जमुल्लिखन्त्या कनकाङ्ग्या पथिको वाचालितः । अतः परं क्व यास्यसि, कुतः समुपागतः ॥ ४१ ॥

[४२] तत्पृष्टः पथिकः प्राह–'नयरु०'–हे हेमसरोरुहदलनेत्रे शशधरवदनि(°ने) । सामोरु=मूलस्थाननाम नगरं वर्त्तते । कीदृशम् ?–नागरिकैः संपूर्णम्, धवलतुङ्गप्राकारैस्त्रिपुरैश्च मण्डितम् । अन्यच्च–यत्र कोऽपि न मूर्खः, किन्तु सकलोऽपि जनः पण्डितः ॥ ४२ ॥

 [अवचूरिका] 

[४१] गाथाः श्रुत्वा सतो राजहंसगत्या चरणाङ्गुष्ठेन धरित्रीं सलज्जमुल्लिखन्त्या तया कनकाङ्ग्या पथिक इति वाचालित.–हे पथिक ! [क्व यास्यसि ? कुतस्त्वमागतः ? ॥]

[४२] सामोरं मूलस्थानं नाम नगरम् । हे सरोरुहदलनयने ! नागरजनैः सम्पूर्णम्, शशधरवदनि(ने) धवलतुङ्गप्राकारैस्त्रिपुरैश्च मण्डितं वर्तते । यत्र कोऽपि मूर्खो न दृश्यते, सकलोऽपि जनः पण्डितोऽस्ति ॥

कह व ठाइ[1] चउवेइहिं[2] वेउ पयासियइ[3],
कह बहुरूवि[4] णिबद्धउ रासउ भासियइ[5] ॥ ४३ ॥
कह व ठाइ[6] सुदयवच्छ[7] कत्थ व[8] नलचरिउ[9],
कत्थ व[10] विविहविणोइहि भारहु उच्चरिउ[11] ।
कह व ठाइ आसीसिय चाइहि[12] [13]दयवरिहिं,
रामायणु अहिणवियइ[14] कत्थ वि कयवरिहिं ॥ ४४ ॥
के [15]आइन्निहिं [16]वंसवीणकाहलमुरउ,
कह [17]पयवण्णणिबद्धउ सुम्मइ[18] गीयरउ ।
आयण्णहिं[19] सुसमत्थ [20]पीणउन्नयथणिय[21],
चल्लहि चल्ल[22] [23]करंतिय[24] कत्थ[25] वि णट्टणिय[26] ॥ ४५ ॥

1 C ठाइं । 2 A °वेयहिं; C °वेइहिं । 3 A °सिअइं । 4 A बहुरुवि णि° । C °रूविहिं णि° । 5 A भासीअइ; C भासियइं । 6 C ठाइं । 7 A C सुदवच्छ । 8 A C वर नल° । 9 C चरियउ । 10 C कत्थ विविहिं । 11 B उच्चरिउं । 12 A °चाइंय । 13 C पयइ° । 14 A °णवीअइ । 15 C आइन्निहिं; B आयन्नहिं । 16 C वंसवीण°; B वीणवंस° । 17 A पयवंन°; C पयवन्न° । 18 A सुंमइ । 19 B आइन्निहिं । 20 C पीणुन्नय° । 21 A °थणिहि । 22 A चोअ करंति । 23 B करंती । 24 'य' नास्ति B । 25 A कत्थएवि; C कत्थ व । 26 A णट्टणिहि ।

[टिप्पनकरूपा व्याख्या]

[४३] यदि विचक्षणैः सह पुरान्त[ः] परिभ्रम्यते, तदा मनोहरं छन्दसा मधुरं प्राकृतं श्रूयते । कुत्रापि चतुर्वेदिभिः वेद[ः]प्रकाश्यते । कुत्रापि बहुरूप(पि)भिर्निबद्धो रासको भाष्यते ॥ ४३ ॥

[४४] कुत्रापि सु(स)दयवच्छकथा, कुत्रापि नलचरित्र[म्], कुत्रापि विविधविनोदैः भारतं उच्चरितं श्रूयते । अन्यच्च–कुत्रापि कुत्रापि आशिषा त्यागिभिर्द्विजवरैः रामायणमभिनूयते ॥ ४४ ॥

[४५] केचिद् वंशवीणकाहलमुरजमृदङ्गशब्दान् आकर्णयन्ति । क्वापि

[अवचूरिका]

[४३] यदि विचक्षणैः सह पुरान्तः परिभ्रम(म्य)ते, तदा मनोहरं छन्दसा मधुरं प्राकृतं श्रूयते,
कुत्रापि चतुर्वेदिभिर्वेदः श्रूयते, प्रकाश्यते वा । कुत्रापि बहुरूपैर्निबद्धो रासको भाष(ष्य)ते ॥
[४४] कुत्रापि सदयवच्छकथा, कुत्रापि नलचरित्रम्, कुत्रापि विविधविनोदैर्भारतं श्रूयते;
कुत्राप्याशिषा त्यागिभिर्द्विजवरैर्भारत (रामायण ?) मुच्चार्यते ॥
[४५] केऽपि वंशवीणाकाहलमुरजशब्दानाकर्णयन्ति । कुत्रापि प्राकृतवर्णैर्निबद्धो गीतरसः
श्रूयते । कुत्राप्याकर्णने समर्थाः पीनोन्नतस्तन्यः नर्तनमल्लघट्टनं कुर्वन्त्यः परिभ्रमणं कुर्वन्ति ॥

नर अउव्व विभविय[1] विविहनडनाडइहिं,
मुच्छिज्जहिं[2] पविसंत[3] य वेसावाडइहिं[4] ।
भमहिं का[5] वि मयविंभल[6] गुरुकरिवरगमणि,
अन्न रयणताडंकिहिं[7] परिघोलिरसवणि[8] ॥ ४६ ॥
अवर कह व णिवडव्भरघणतुंगत्थणिहिं,
मरिण[9] मज्झु णहु[10] तुट्टइ[11] ता विंभिउ[12] मणिहिं ।
का वि केण सम[13] दर हसइ नियकोअणिहि[14],
छित्ततुच्छतामिच्छ[15]तिरच्छियलोयणिहि ॥ ४७ ॥

1 B विम्हयहिं C विम्हि° । 2 B मुच्छिज्जइ, C मुच्छमहिं । 3 A पवसहिय, B पविसत । 4 B C °वाडयहिं । 5 C केवि । 6 B C मइभिंभल । 7 A ताडकहिं । 8 C परिघोलि° । 9 C भरणि । 10 A णुहु । 11 C तुट्टे । 12 B विंभउ C विंभिउ । 13 C सम हसइ । 14 A °नियकोमणिहि B नियइमइकोहणिहि, C नयमइकोऊणिहि । 15 C °तरिच्छिय ।

[टिप्पनकरूपा व्याख्या]

प्राकृतवर्णनिबद्धो गीतरवः श्रूयते । कुत्रापि आकर्णने(र्णे) समर्था[ः]पीनोन्नतस्तन्य नर्त्तक्य[ः] चरचलेतिशब्दं कुर्वन्त्यश्चलन्ति ॥ ४५ ॥

[४६] यत्र नरा विविधनटनाटकैर्विस्मयन्ते । यत्र वेश्याभिर्वेश्यापाटके प्रविशन्तो नीरागिणोऽपि मूर्च्छयन्ते । तद् वर्णनमाह–काश्चिद् वेश्या मदविभ्रमा गजगमना भ्रमन्ति । अन्या रत्नताडङ्कैः प्रतिघोलन्तश्रवणाः परिभ्रमन्ति ॥ ४६ ॥

[४७] अपरा काचन भ्रमति । कीदृशी ? –यत् तस्या मध्यं निव(बि)डोत्तरघनतुङ्गस्तनयोर्भारेण न त्रुटति तदाऽऽश्चर्यम् । अपरा काचन केनापि सह निजक-मदकौतुक्या (°कुचाभ्यां) क्षिप्ततुच्छतामिच्छ[म्] कज्जल तिर्यग(क्) स्थित लोचनाभ्यां दर मनाक्(ग्) हसति ॥ ४७ ॥

 [अवचूरिका] 

[४६] यत्र नरा विविधनटनाटकैर्भिर्विस्मयन्ते । यत्र वेश्याभिर्वेश्यापाटके प्रविशन्तो नीरागिणोऽपि मूर्च्छयन्ते । तद्वर्णनमाह–काचिद् वेश्या मदविभ्रमा गजगमना भ्रमति । अन्या रत्नताडङ्कैः प्रतिघोलन्तश्रवणा भ्रमन्ति ॥

[४७] अपरा काचन भ्रमति । कीदृशी ? –तस्या मध्य निव(बि)डोद्धुरघनतुङ्गस्तनयोर्भारेण न त्रुटति, तदाश्चर्यम् । अपरा काचित् केनापि सह निजकमदकौतुकाभ्यां क्षिप्ततुच्छकज्जलतिर्यक्स्थितलोचनाभ्यां दर मनाक्(ग्) हसति ॥

अवर का वि सुविअक्खण[1] विहसंती[2] [3]विमलि[4],
णं[5] ससिसूर[6] णिवेसिय[7] रेहइ[8] गंडयलि[9] ।
मयणवट्ट[10] [11]मिअणाहिण कस्स व पंकियउ[12],
अन्नह भालु[13] तुरक्कि तिलइ आलंकियउ ॥ ४८ ॥
हारु कस[14] वि थूलावलि णिट्ठुर रयणभरि,
लुलइ मग्गु अलहंतउ थणवट्टह सिहरि ।
गुहिर[15] णाहिविवरंतरु[16] कस्स[17] वि कुंडलिउ[18],
तिवल[19]तरंग[20]पसंगिहि रेहइ मंडलिउ[21] ॥ ४९ ॥
रमणभार[22] गुरुवियडउ का कड्ढिहि[23] धरइ[24],
अइमल्हिरउ[25] चमक्कउ तुरियउ णहु[26] सरइ[27] ।

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1 C °वियक्खणि । 2 B C विहसंति । 3 B य वि° । 4 C विमल । 5 B णज्जइ णं । 6 A °सूर° । 7 A णिवेसिउ । 8 'रेहइ' नास्ति B । 9 A गंडियलि । 10 C °वट्ट । 11 B मयणा°; C मइणा° । 12 A पंकअउ । 13 C भाल । 14 A कस मूला°; B कस व मूला° । 15 A गहिर° । 16 B °वियडंतरु । 17 B C कस्स व । 18 A कुंडलियउ । 19 A B विमल° । 20 B तरंगि पसंगिउ । 21 C मंडलियउ । 22 A °भाउ । 23 C कड्ढिहिं । 24 A धरइ । 25 C °मिल्हिरउ । 26 B नहु । 27 B सरइं ।

[टिप्पनकरूपा व्याख्या]

[४८] अपरा काऽपि सुविचक्षणा विहसन्ती विमला निर्म्मलहास्या भ्रमति । कीदृशी ?–अहमेवं मन्ये शशि-सूर्यौ गण्डयोर्निविष्टौ। कस्याश्चिन्मदनपट्टं कुचस्थलं मृगनाभिपङ्काङ्कितं वर्त्तते । अन्यस्या भालं तीक्ष्णेन तिलकेनालङ्कृतं वर्त्तते ॥ ४८ ॥

[४९] कस्याश्चित् स्तनपट्टशिख(शिख)रे हारः प्रवेशमलभमान् रत्नभरेण लोलति । कस्याश्चिन्नाभिविवरं गम्भीरं कुण्डलितं–कुण्डलाकारं वर्त्तते । पुनः कीदृशं नाभिविवरम् ?–त्रिवलीतरङ्गप्रसङ्गतो मण्डलितमिव शोभते ॥ ४९ ॥

[५०] काचिद् रमणभारं गुरुविकटम्, अतिस्थूलत्वात्, कष्टेन बिभर्त्ति ।

[अवचूरिका]

[४८] अपरा काचित् सुविचक्षणा विकसन्ती विमलाऽतिनिर्मलहास्या भ्रमति । कीदृशी ?– मन्ये, शशि-सूर्यौ गण्डयोर्निविष्टौ । कस्याश्चन मदनपट्टं कुचस्थलं मृगनाभिपङ्काङ्कितं वर्तते । अन्यस्या भालं तीक्ष्णेन तिलकेनालङ्कृतं वर्तते ॥

[४९] कस्याश्चन स्तनपट्टशिखरे निष्ठुरे हारः प्रवेशमलभमान् रत्नभरेण लोलति । कस्याश्चिन्नाभिविवरं गम्भीरं कुण्डलितं–कुण्डलाकारं वर्तते । पुनः कीदृशं नाभिविवरम् ?–त्रिवलीतरङ्गप्रसङ्गतो मण्डलितमिव शोभते ॥

[५०] काचिद् रमणभारं गुरुविकटम्, अतिस्थूलत्वात्, कष्टेन बिभर्त्ति–धारयति । तस्या-

जंपंती महुरक्खर कस्स व[1] कामिणिहिं,
हीरपंतिसारिच्छ[2] डसण झसुरारुणिहिं ॥ ५० ॥
अवर कह व वरमुद्ध हसंतिय अहरयलु,
सोहालउ करकमलु सरलु वाहह[3] जुयलु ।
अन्नह[4] तरुणिकरंगुलिणह[5] उज्जल विमल,
अवर[6] कवोल कलिज्जहिं[7] दाडिमकुसुमदल[8] ॥ ५१ ॥
भमुहजुयल सन्नद्धउ कस्स व[9] भाइयइ[10],
णाइ कोइ कोयंडु[11] अणंगि[12] चडाइयइ ।
इक्कह णेवरजुयलय[13] सुम्मइ रउ घणउ,
अन्नह रयणनिबद्धउ मेहल[14] रुणझुणउ[15] ॥ ५२ ॥

1 C वि। 2 C °सरिच्छ°। 3 B बाहहु। 4 B अण्णह। 5 B °नख°। 6 A अहव। 7 A कलिज्जिहि। 8 C °कुसुम°। 9 B वि। 10 B °यइं। 11 C कोइंड। 12 C आणंगि। 13 A जुयलउ, C जुयल। 14 B रुणु°। 15 C °झणइ।

[टिप्पनकरूपा व्याख्या]

तस्याश्चलन्त्या उपानहोश्चमचमच्छब्दोऽतिमन्थरस्तु(स्त्व)रितं न सरति । अपरस्या मधुराक्षरं जल्पन्त्याः कामिन्या हीरपङ्क्तिसदृक्षा नागवल्लीदलाऽऽरक्ता दशनाः शोभन्ते ॥ ५० ॥

[५१] अपरस्या वरमुग्धाया हसन्त्या अधरदलं करकमलं सरलं बाहुयुगलं त्रयं समं शो[भा]ढ्यं वर्त्तते। तत्र कमलभ्रमो यथा-बाहुयुगलं वृन्तस्थानीयम्, अधरं दलस्थानीयम्, करं कमलस्थानीयं जातम्। एवं कमलभ्रमः। अन्यस्यास्तरुण्याः कराङ्गुलिनखा उज्वला विमला[:] सो(शो)भन्ते। अपरस्याः कपोलौ दाडिमकुश-(सु)मदलौ शोभतः ॥ ५१ ॥

[५२] कस्याश्चिद् भ्रूयुगलं सन्नद्धं श्लक्ष्णं भाति। मन्ये किमपि कोदण्डं मदनेन चटाप्यते। एकस्या नूपुरयुगलस्य घनः शब्दः श्रूयते। अन्यस्या रत्ननिबद्धाया मेखलाया रुणझुणशब्दः श्रूयते ॥ ५२ ॥

[अवचूरिका]

चलन्त्या उपानहोश्चमचमशब्दोऽतिमन्थरस्त्वरितं न श(स)रति। अपरस्या मधुराक्षरं जल्पन्त्याः कामिन्या हीरपङ्क्तिसदृक्षा नागवल्लीदलरक्ता दशनाः शोभन्ते ॥

[५१] अपरस्या वरमुग्धाया हसन्त्या अधरदलं करकमलं बाहुयुगलं समं शोभाढ्यं वर्तते। तत्र कमलभ्रमो यथा-अधरं दलस्थानीयम्, करं कमलस्थानीयम्, सरलं बाहुयुगलं दण्डस्थानीयम्। अन्यस्या अपि नाय(यि)कायाः कराङ्गुलीषु नखा उज्वला भान्ति। अपरस्याः कपोलौ दाडिमकुसुमदलौ कल्प्येते ॥

[५२] कस्याश्चिद् भ्रूयुगलं श्लक्ष्णं भाति।, मन्ये कोदण्डं कमपि मदनेन चटाप्यते। एकस्या अपि नेवरयुगले घनो रवः श्रूयते, अन्यस्या रत्ननिबद्धमेखलारणझणत्कारः श्रूयते ॥

चिक्कणरउ चंबाइहिं लीलंतिय पवरु,[1]
णवसर[2]आगमि[3] णज्जइ सारसि रसिउ सरु[4] ।
पंचमु[5] कह व झुणंतिय झीणउ महुरयरु[6],
णायं[7] तुंबरि सज्जिउ सुरपिक्खणइ[8] सरु ॥ ५३ ॥
इम इक्किक्कह[9] तत्थ रूवु[10] जोयंतयह[11],
झसुरपिंग पय खलहिं[12] पहिय पयहंतयह[13] ।
अह बाहिरि[14] परिभमणि[15] कोइ जइ नीसरइ,
पिक्खिवि[16] विविह[17] उज्जाणु[18] भुवणु तहि[19] वीसरइ ॥५४॥

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1 A पवर । 2 C °सर । 3 A °अगि मुणिजइ; B थयमि कमय । 4 C सारसिउ सर । 5 C पंचम । 6 A °यर । 7 C णायतुंबरु । 8 B °पिक्खणय । 9 B C इक्काइ । 10 B रूव । 11 A जोयंतयदं; B जोयंतियंह । 12 C खलहिं । 13 A °तयदं; B °तियहं । 14 A बाहरि; C बाहिर । 15 A °भमण; B °भमणु । 16 B पिरिव; A नास्ति 'वि' । 17 C बहि । 18 A उज्जाण; B उजाण । 19 B तह ।

[टिप्पनकरूपा व्याख्या]

[५३] कासांचित्प्रमद(चि)कानां लीलन्तीनां उपानदां प्रवरः चिक्कणः शब्दः प्रवर्तते । मन्ये, नवशरदागमे सारसेन रसितम् । कस्याश्चित् कापि पञ्चमं कुर्वन्त्याः क्षीणो मधुरतरः स्वरो भाति स । मन्ये सुरप्रेक्षणे तुम्बरेण स्वरः सज्जितः ॥ ५३ ॥

[५४] एवमेकस्या एकस्यास्तत्र रूपं पश्यतां पथि प्रवहतां पथिकानां झसुर-पिङ्गेन नागवल्लीदलाऽऽस्वादनान्मुखरसेन [पादाः] स्खलन्ति । अथ बहिः परिभ्रमणार्थं कोऽपि यदि निस्सरति, तदा विविधोद्यानं दृष्ट्वा भुवनानि विस्मरति ॥ ५४ ॥

[अवचूरिका]

[५३] उपानद्भिरुकाः शब्दः प्रवरं लीलन्तीनां नायिकानां प्रवर्तते । मन्ये नवशरदागमे सारसेन रसितम् । कस्याश्चित् पञ्चमं कुर्वन्त्याः क्षीणो मधुरतरः स्वरो भाति स । मन्ये, सुरप्रेक्षणे तुम्बरेण स्वरः सज्जितः ॥

[५४] एवमेकस्या एकस्यास्तत्र रूपं पश्यतां पथि प्रवहतां पथिकानां नागवल्लीदलास्वादन-मधुरसेन पादाः स्खलन्ति । अथ बहिः परिभ्रमणार्थं कोऽपि यदि निस्सरति तदा विविधोद्यानं दृष्ट्वा भुवनानि विस्मरति ॥

अथ वनस्पतिनामानि–

ढह कुंद [1]सयवत्तिय कत्थ [2]व रत्तबल,
कह व[3] ठाइ वर मालइ मालिय तह विमल ।
जूही [4]खट्टण वालू चंवा[5] बउल घण,
केवइ तह [6]कंदुट्टय अणुरत्ता सयण ॥ ५५ ॥
माउलिंग माल्रूर मोय मायंद मुर,
दक्ख भंभ[6] ईसोड[7] पीण[8] आरू सियर[9] ।
तरुणताल तंमाल[10] तरुण तुंबर [11]खयर,
संजिय[12] सइवत्तिय[13] सिरीस[14] सीसम[15] अयर[16] ॥ ५६ ॥
पिप्पल[17] पाडल पुय पलास घणसारवण,
मणहर [18]तुज्झ हिरन्न मुज्झ[19] घय[20] वंसवण ।
नालिएर[21] निंबोय निर्विजिय[22] निंब वड,
ढक्क[23] चूय अंबिलिय[24] कणयचंदण निवड ॥ ५७ ॥
आमरूय[25] गुल्हर महूय आमलि[26] अभय,
नायवेलि मंजिट्ठ पसारि[27] दह दिसह[28] गय ॥ ५८ ॥
{†मंदार जाइ तह सिंदुवार ।
महमहइ सु वालउ अतिहि फार† ॥ रासाछन्दः ।}

1 A सइ° । 2 C वि । 3 B जूहियखण । 4 C वउषा । 5 C कडुट्य, B कंदुइइ । 6 A भमा, B भमा । 7 C आसोड । 8 B सीण, C पीड । 9 A °सिहर । 10 B तमाल । 11 B तुंबरु खयर । 12 A संजीअ । 13 A °वत्तीअ । 14 A C सरीष । 15 A सीसव । 16 A अगर । 17 A पिप्पड । 18 A तुज्झ । 19 A मुज । 20 C धर । 21 B C नालएर । 22 C निवजिय । 23 A ढक, B ढक्क । 24 A अंबिलीअ° । 25 C आममूर । 26 A आवलीअ । 27 B पसर । 28 A दिसिहि । † एतत्पादयुग्मं केवल B आदर्शे प्राप्यते, नोपलभ्यते A C आदर्शयुग्मे ।

* [टिप्पनकरूपा व्याख्या]

[५५-५८] नामान्येव ॥ ५५-५८ ॥

किंकिल्लि कुंज कुंकुम[1] कवोल,
सुरयार सरल[2] सल्लइ सलोल ।
वायंब[3] निंब निंबू[4] चिनार,
सिमि साय सरल सिय देवदार ॥ ५९ ॥ [पद्धडी ।]

लेसूड[5] एल लंबिय[6] लवंग[7],
कणयार[8] कइर[9] कुरबय[10] खतंग ।
अंबिलिय[11] कयंब बिभीय चोय[12]
रत्तंजण जंबुय गुरु असोय ॥ ६० ॥

जंबीर[13] सुहंजण[14] नायरंग,
विज्जउरिय[15] अयरुय[16] पीयरंग ।
नंदण जिम[17] सोहइ[18] रत्तसाल[19],
जिह पल्लव दीसइ[20] जणु पवाल[21] ॥ ६१ ॥

आरिट्ठिय[22] दमणय[23] गिह चीड,
जिह[24] आलइ दीसइ सउणि[25] भीड ।
खज्जूरि[26] बेरि[27] भाहण[28] सयाइं,
वोहेय[29] डवण[30] तुलसीयलाइं ॥ ६२ ॥

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1 A कुंजम; C कुंकम । 2 B °सल° । 3 A वायंव । 4 A निंबू च । 5 A ल्हेसुड; B लेसुडिय । 6 C लंबय । 7 B एल लवंग चंग । 8 B कणयर । 9 B करीर; C कडिय । 10 A कुरवइ; B कुरबर । 11 A अंबिलीक°; B अंबिलीयक° । 12 B चूय । 13 A जंबीर । 14 C सुहिंजण । 15 A बिज्जउरी अइरुई । 16 C विज्जउरीय आरु । 17 A जम । 18 A सोहइहि; C सोहहि । 19 °साल । 20 A दिसहि । 21 A पवाउ । 22 A आरीठय, C आरट्टिय । 23 B दमणइ; C दवन । 24 B जिहि । 25 A C सउन । 26 C खज्जूर । 27 B बेरि । 28 A भाहुनि; B भाहण । 29 B बहेय । 30 C डवण; B डवणु ।

सं० ४

नाएसरि मोडिम[1] पूगमाल,
[2]महमहइ छम्म मरुअइ विसाल ॥ ६३ ॥ [अर्द्धम्]
अन्नय सेस महीरुह[3] अत्थि जि[4] ससिवयणि,
मुणइ णामु तह कवणु सरोरुहदलनयणि ।
अह सव्वइ सखेविणु निवड[5] निरंतरिण,
जोयण दस गमिज्जइ तरुछायतरिण[6] ॥ ६४ ॥

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[†गुरउ सुवित्थरु वन्नउ अद्धउ जइवि,
करि अज्जु गमणु महु भग्गा वू अत्थवइ रवि ॥]

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तवण[7]तित्थु[8] चाउद्दिसि मियच्छि[9] वक्खाणियइ[10],
मूलत्थाणु[11] सुपसिद्धउ महियलि जाणियइ ।
तिह हुतउ हउ[12] इक्किण[13] लेहउ पेसियउ[14],
खभाइत्तइ[15] वच्चउ[16] पहुआएसियउ ॥ ६५ ॥

1 A मोडिम । 2 B थह । 3 A °रहु । 4 B C जु । 5 B निविड । 6 B °तहणि C °तिरिण । † एतत्पद्युगल केवल B आदर्शे समुपलभ्यते । 7 A B तवणि । 8 C तित्थि । 9 C मि च्छ । 10 A वखाणीयइ । 11 A मूलथाण° । 12 B C हउ । 13 B इक्कणि । 14 A पेसिउ । 15 A खभाइत्तिहि । 16 A B वच्चउ ।

[टिप्पनकरूपा व्याख्या]

[६२] अत्र शकुनि[नां]-पक्षिणां आलयाना-गृहाणां भीडा दृश्यते । शेषं गम्यम् ॥ ६२ ॥

[६४] इत्यादिवृक्षजातिषु सुगम मामान्येव ॥ ६४ ॥

[६५] हे मृगाक्षि ! सामोरुपुरे तपनतीर्थे-सूर्यकुण्ड प्रसिद्धम् । चतुर्दिक्षु व्याख्यायते । तन्मूलस्थान नाम प्रसिद्धम् । सर्वैरपि नरामरैर्ज्ञायते । ततोऽहं लेखवाहक एकेन प्रेक्षि(षि)त । स्तम्भतीर्थे प्रभ्वादिष्टो व्रजामि-गच्छामि ॥ ६५ ॥

[अवचूरिका]

[६२] शकुनि-पक्षी, आलय नीड । शेष नामान्येव ॥

[६४] अन्येऽपि शेषमहीरुहाः वृक्षा हे शशिवदनि(ने) ! ये सन्ति तेषां नामानि हे कमलनेत्रे ! को वेत्ति । अथ सर्वेऽपि संक्षेपेण निबिडा घना निरन्तराः सन्ति, तेषां छायया दशयोजनानि गम्यन्ते ॥

[६५] हे मृगाक्षि ! यत्र सामोरपुरे तपनतीर्थे-सूर्यकुण्ड प्रसिद्ध व्याख्यायते । तन्मूलस्था[न] नाम प्रसिद्ध सर्वैरपि नरामरैः श्रूयते । ततोऽहं लेखवाहक एकेन प्रेषित स्तम्भतीर्थे प्रभा(भ्वा)दिष्टो व्रजामि ॥

एय वयण[1] आयन्नवि[2] सिंधुब्भववयणि,
ससिवि[3] सासु दीहुन्हउ[4] सलिलब्भवनयणि ।
तोडि करंगुलि करुण सगग्गिर गिरपसरु,
जालंधरि व[5] समीरिण मुंध[6] थरहरिय[7] चिरु ॥ ६६ ॥

रुइवि[8] खणद्धु[9] फुसवि नयण पुण वज्जरिउ[10],
खंभाइत्तह[11] णामि[12] पहिय तणु[13] जज्जरिउ[14] ।
तह मह[15] अच्छइ णाहु[16] विरहउल्हावयरु[17],
अहिय कालु गम्मियउ ण आयउ णिद्दयरु ॥ ६७ ॥

पउ मोडवि[18] निमिसिद्धु[19] पहिय जइ[20] दय करहि,
कहउं[21] किंपि संदेसउ पिय तुच्छक्खरहि[22] ।

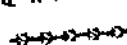
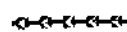
1 C वयणु । 2 A आयन्निवि । 3 A ससिउसासु । 4 B दीउन्हउ, C दीव उन्हउ । 5 C कुसमी° । 6 A मुद्ध । 7 A °हरीअ । 8 B रुयवि । 9 A खणद्धउ, B खणद्धु वि । 10 C वज्जरियउ । 11 B °इत्तिहिं । 12 C नाहु, B नामि । 13 B पहितणु । 14 C जज्जरियउ । 15 A महु । 16 B C नाहु । 17 °यरु । 18 B मोडिवि । 19 B निमिसद्धु । 20 जे । 21 A B कहउ । 22 A B तुच्छखरिहि ।

[टिप्पनकरूपा व्याख्या]

[६६] सिन्धूद्भववदना–चन्द्रमुखी, सलिलोद्भवनयना–कमलाक्षी, एतानि वचनान्याकर्ण्य, दीर्घोच्छ्वासं निःश्वस्य, कराङ्गुलीस्त्रोटय(यि)त्वा सगद्गदीःप्रसरा, वाताहता जालन्धरीवत्–कदलीवत्, चिरं मुग्धा थरहरिता–कम्पिता ॥ ६६ ॥

[६७] क्षणार्द्धं रुदित्वा, नेत्रे मार्जय(यि)त्वा, तया पुनरुक्तम्–हे पथिक ! स्तम्भतीर्थनाम्ना मम शरीरं जर्जरितम् । तत्र विरहस्फेटको मम भर्ता वर्त्तते, तं विना मयाऽधिकः कालो निर्गमितः । परं स निर्दयो न समागतः ॥ ६७ ॥

[६८] हे पथिक ! यदि दयां कृत्वा क्षणार्द्धं पदं मोटयसि, तदा किञ्चिद्

 [अवचूरिका] 

[६६] सिन्धूद्भववदना–चन्द्रमुखी, सलिलोद्भवनयना–कमलाक्षी, एतानि वचनान्याकर्ण्य दीर्घोष्णं श्वासं निःश्वस्य कराङ्गुलीर्मर्दयित्वा सगद्गदीःप्रसरा वाताहता जालन्धरी=कदलीवत् चिरं मुग्धा थरहरिता–कम्पिता ॥

[६७] क्षणार्धं रुदित्वा, नेत्रे मार्जयित्वा, तया पुनरुक्तम्–हे पथिक ! स्तम्भतीर्थनाम्ना मम शरीरं जर्जरितम् । तत्र विरहस्फेटको मम भर्ता वर्त्तते । तं विना मयाऽधिककालो निर्गमितः, परं स निर्दयो न समागतः ॥

[६८] हे पथिक ! यदि दयां कृत्वा क्षणार्धं पदं मोटयसि–उत्तेजयसि, तदा किञ्चित् सदे-

पहिउ भणइ कणयंगि कहह किं रुन्नयण,
झिज्जंती णिरु दीसहि उव्विन्नमियनयण[1]† ॥ ६८ ॥

*

जसु णिग्गमि रेणुक्करडि[2], कीअ[3] ण विरहदवेण ।
किम[4] दिज्जइ सदेसडउ[5], तसु णिट्ठुरइ[6] मणेण ॥ ६९ ॥

*

[*पाणी तणइ विउइ, कादमही फुट्टइ हिआ ।
जइ इम माणसु होइ, नेहु त साचउ जाणीयइ ॥
†कंतु कहिव्वउ भंति विणु, धू पंथिय जाणाइं ।
अज्जइ जीविउ कंत विणु, तिणि संदेसइ काइं ॥]

*

जसु पवसंत[7] ण पवसिआ[8], मुइअ[9] विओइ[10] ण जासु ।
लज्जिज्जउ संदेसडउ, दिती पहिय पियासु ॥ ७० ॥

1 A. मयणेविक्खवयणि । † 'किं झिज्झहि दिणरयणि उव्विन्निय मियलयण' C आदर्शस्थितमेतत्पाठान्तरम् । 2 B रेणुक्करड C रेडुकरडि । 3 C कइय, B णिंदं । 4 A किव । 5 A *सनेहडउ । 6 B निठ्ठुरय । 7 C पवसतु, B पविसत । 8 B पविसिया । 9 C मुंअि, B मुई । 10 B विउय न, C वियउइ न ।

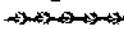
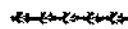
* एतद् दोधकद्वयं A आदर्शे उपलभ्यते, परं तत्र नास्योपरि अवचूरिका लिखिता लभ्यते, अत प्रक्षिप्तमेवेद प्रतिभाति । † इदमन्यद् दोधकद्वयं केवल C आदर्शे समुपलभ्यते । परं तत्रापि नास्योपरि टीप्पनरूपा व्याख्या, अवचूरिका वा कृता लभ्यते, अत इदमपि प्रक्षिप्तमेव ज्ञायते ।

[टिप्पनकरूपा व्याख्या]

संदेशकं प्रियाय तुच्छाक्षरैं जल्पामि । पथिको [भ]णति–हे कनकाङ्गि ! कथय । रुदनेन किम् ? । उद्विग्नमृगनेत्रे ! नितरां खि(खि)द्यमाना दृश्यसे ॥ ६८ ॥

[६९] तत. सा जीवनेऽपि सल[ज्ज]त्व प्रकटयन्ती प्राह–यस्य निर्गमे विरहद येनाहं रेणूत्कर–भस्मपुञ्ज न कृता । अतस्तस्मै निष्ठुरेण मनसा संदेशक कथ दीयते ॥ ६९ ॥

[७०] यतस्तामेवार्थं दृढयन्नाह–यस्य प्रवसतो न प्रवि(व)सिता । अन्यच्च यस्य वियोगे न मृता । अतस्तस्मै प्रियाय सदेशक ददती लज्जे ॥ ७० ॥

 [अवचूरिका] 

शक प्रियाय तुच्छाक्षरैर्जल्पामि । पथिको भणति–हे कनकाङ्गि ! कथय, रोदनेन किम् ? । उद्विग्नमृगनेत्रे ! नितरामसमर्थं खिद्यमाना दृश्यसे ॥

[६९] तत सा जीवनेऽपि, सजल(सलज्ज)त्व प्रकटयन्ती प्राह–यस्य निर्गमे विरहदवेनाहं रेणूत्कर–भस्मपुञ्ज न कृता । अतस्तस्मै निष्ठुरेण मनसा सदेशक कथ दीयते ॥

[७०] यतस्तमेवार्थं दृढयन्नाह–यस्य प्रवि(वस)तोऽपि न प्रवि(व)सिता । अन्यच्च यस्य वियोगे न मृता । अतस्तस्मै सदेशक ददती लज्जे ॥

लज्जवि[1] पंथिय[2] जइ रहउं[3], हियउ न धरणउ जाइ[4] ।
गाह पढिज्जसु[5] इक्क पिय[6], कर लेविणु मन्नाइ[7] ॥ ७१ ॥

*

तुह[8] विरहपहरसंचूरिआइं विहडंति जं न अंगाइं[9] ।
तं अज्जकल्लसंघडण[10]ओसहे णाह तग्गंति ॥ ७२ ॥

*

*ऊसासडउ न मिल्लवउ[11], [12]दज्झण [13]अंग भएण ।
जिम हउं[14] मुक्की वल्लहइ, तिम सो मुक्क[15] जमेण[16] ॥ ७३ ॥

*

कहवि इय[17] गाह[18] पंथिय, [19]मन्नाएवि पिउ ।
दोहा पंच कहिज्जसु, गुरुविणएण सउ ॥ ७४ ॥

1 B लज्जिवि । 2 A पथिय । 3 A B रहउ । 4 B जाइं । 5 B पढिज्जसि । 6 A पिअ । 7 A मंनाइ । 8 B तुव; C तुअ । 9 C अंगाइं । 10 A संघड उसहे°; B संघडसहे° । 11 B मिल्हियइ । 12 B डज्झण । 13 C दंग° । 14 A हु । 15 B मुकु । 16 A जवेण; C जिमेण । * सर्वेषु आदर्शेषु एतद् दोधकवृत्तमुपलभ्यते, व्याख्याऽपि कृता विद्यते, परं अग्रिमपद्यकथितवर्णनानुसारेण प्रक्षिप्तमिदं प्रतिभाति । 17 B इह; A इअ । 18 A गाहा । 19 A मंनाएवि ।

[टिप्पनकरूपाव्याख्या]

[७१] हे पथिक ! लज्जां कृत्वा यदि तिष्ठामि तदा हृदयं धारयितुं न शक्ता । अत एकां गाथां प्रियं प्रति पठेः । करं गृहीत्वा तमनुनये[ः] । सकोपचित्तप्रसादनमनुनयः ॥ ७१ ॥

[७२] तामाह—हे नाथ ! त्वद्विरहप्रहारसंचूर्णितानि अङ्गानि यन्न विघटन्ते तत्र किं कारण[म्] ?—अद्य कल्ये संघटन[म्]—मेल इत्यौषधप्रभावेन तिष्ठन्ति ॥७२॥

[७३] तद्‌धस्तु रक्षन्ती भर्त्तं(र्त्रे) आशिषा(ष)माह—अङ्गदहनभयादुस्सा(च्छ्वा)सा[न्] न मुञ्चामि । तत आशीः—यथाऽहं वल्लभेन मुक्ता तथा स ज(य)मेन मुच्यात् ॥ ७३ ॥

[७४] भो पथिक ! ए(इ)मां गाथां कथय(यि)त्वा प्रियं मनापयेत् । ततः पञ्च दोधकाः कथनीयाः । गरिष्ठविनयेन सह ॥ ७४ ॥

[अवचूरिका]

[७१] हे पथिक ! लज्जां कृत्वा यदि तिष्ठामि, तदा हृदयं धर्तुं न शक्नोमि । एकां गाथां प्रियं प्रति पठेः । करं गृहीत्वा प्रियं मानयेः—प्रियमनुकूलयेः ॥

[७२] तामाह—हे नाथ ! त्वद्विरहप्रहारसंचूर्णितान्यङ्गानि यन्न विघटन्ते, तत्र किं कारणम् ?—अद्य कल्ये संघ[ट]नम्—मेल इत्यौषधप्रभावेन तिष्ठन्ति ॥

[७३] तद्दस्तु रक्षन्ती भर्त्रे आशिषमाह—अङ्गदहनभयादुच्छ्वासा[न्] न मुञ्चामि । तत आशीर्यथाऽहं वल्लभेन मुक्ता तथा स य(य)मेन मुच्यात् ॥

[७४] हे पथिक ! एतां गाथां पठित्वा प्रियं मानयेः, पञ्च दोधकान् गुरुविनयेन सह कथयेः ॥

पिअविरहानलसंतत्तिअ, जइ वच्चउ सुरलोइ ।
तुअ छड्डिवि हियअट्ठियह, तं परिवाडि ण होइ ॥ ७५ ॥
कत्त जु तइ[1] हिअयट्ठियह[2], विरह[3] विडंवइ काउ ।
सप्पुरिसह मरणाअहिउ[4], परपरिहव[5] संताउ ॥ ७६ ॥
गरुअउ परिहवु[6] किं[7] न सहउं[8], पइ पोरिस[9] निलएण ।
जिहिं[10] अंगिहि तूं[11] विलसियउ[12], ते दद्धा[13] विरहेण ॥ ७७ ॥
विरह परिग्गह छायडइ[14], पहराविउ[15] निरवक्खि ।
तुट्टी देह ण हउं[16] हियउ, तुअ[17] समाणिय[18] पिक्खि ॥ ७८ ॥

1 C तुव । 2 B °ट्ठियह । 3 B विरहु । 4 A C मरणाहिअउ । 5 A °परिहउ । 6 A B परिहवु । 7 B किम । 8 C मइ सहियउ । 9 A पोरस, B पउरिस । 10 A जिह B जिह । 11 A तु B तू । 12 A विलसिउ । 13 B दड्ढा । 14 B छायडइ, C छायडउ । 15 A पहिराविउ । 16 C न हियउ हयउ । 17 B तुय C तुह । 18 B सामणी ।

[टिप्पनकरूपा व्याख्या]

[७५] मरणेऽपि दूषणमाह–त्वां हृदयस्थितं मुक्त्वा त्वद्विरहानलसंतप्ता यदि स्वर्गं व्रजामि, तदा प्रतिपन्नं न भवति । यतोऽहं त्वत्सहचरी ॥ ७५ ॥

[७६] भार्याया भर्तुर्विरहकष्टे भर्तुर्दूषणमित्याह–हे कान्त ! यत् त्वयि हृदयस्थितेऽपि सति विरहः काय–देहं विडम्बयति, तत् तवैव लज्जा । यत, सत्पुरुषाणां परकृतः पराभवः संतापो मरणादधिकः ॥ ७६ ॥

[७७] भर्तारं निन्दन्त्याह–गुरुतरं पराभवं त्वयि पौर(रु)षनिलयेऽपि सति किं न सहामि, अपि तु सहाम्येव । यतो यैरङ्गैस्त्वं विलसितः, तान्यङ्गानि विरहेण दग्धानि ॥ ७७ ॥

[७८] पुनर्भर्तृपौरुषं प्रकटयन्त्याह–विरहशत्रुपरिग्रहेण शरीरे निरपेक्ष

 [अवचूरिका] 

[७५] मरणेऽपि दूषणमाह–त्वां हृदयस्थितं मुक्त्वा त्वद्विरहानलसंतप्ता यदि स्वर्गं व्रजामि, तदा प्रतिपन्नं न भवति, यतोऽहं त्वत्सहचारिणी ॥

[७६] भार्याया भर्तृविरहकष्टे भर्तुर्दूषणमित्याह–हे कान्त ! यद् त्वयि हृदयस्थितेऽपि सति विरहः काय–देहं विडम्बयति, तत् तवैव लज्जा । यत सत्पुरुषाणां परकृतः पराभवः सन्तापो मरणादधिकः ॥

[७७] भर्तारं निन्दन्त्याह–गुरुतरं पराभवं त्वयि पौरुषनिलयेऽपि सति किं न सहामि, अपि तु सहाम्येव । यतो यैरङ्गैस्त्वं विलसितस्तान्यङ्गानि विरहेण दग्धानि ॥

[७८] पुनर्भर्तृपौरुषं प्रकटयन्त्याह–विरहशत्रुपरिग्रहेण शरीरे निरपेक्षं प्रहरितं परं हृदयं न प्रहृतं–न स्फोटितम् । किं कारणम् ?–त्वद्युक्तं निरीक्ष्य, सामर्थ्याभावादित्यर्थः ॥

मइ ण समत्थिम[1] विरह सउ[2], ता अच्छउं[3] विलवंति[4]।
पाली रूअ[5] पमाण[6] पर, धण [7]सामिहि घुम्मंति[8] ॥ ७९ ॥

*

संदेसडउ[9] सवित्थरउ, हउ कहणह[10] असमत्थ।
भण[11] पिय[12] इकत्ति[13] बलियडइ[14], बे[15] वि समाणा[16] हत्थ† ॥८०॥

संदेसडउ सवित्थरउ[17], पर मइ कहणु न जाइ।
जो कालंगुलि[18] मूंदडउ[19], सो बाहडी समाइ[20]† ॥ ८१ ॥

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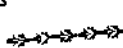
1 A मणह समप्पिम। 2 B °ब्विउ। 3 B अच्छउ। 4 A विलपंत। 5 C पालियरूव। 6 A पवाणु। 7 A साइ; C सामिय। 8 A घुमंत। 9 A संनेहडउ। 10 B पहिया। 11 B भणु। 12 A प्रिय। 13 A एकतु; B इक्कति। 14 C बलयडइ। 15 C दो वि। 16 A समाणइ; B समाणिय। 17 B सविथरउ। 18 A कलंगुलि। 19 C मुंद°; B मूद°। 20 B समाइं। † C आदर्शे एतौ दोधकौ विपर्ययक्रमेण लिखितौ लभ्येते।

[टिप्पनकरूपा व्याख्या]

प्रहरितम्, परं हृदयं न प्रहतम्–न स्फोटितम्। किं कारणम्?–त्वद्युक्तं विलोक्य। सामर्थ्यात्, नान्यत् ॥ ७८ ॥

[७९] आत्मनोऽसमर्थता[म्], भर्तुः समर्थतामाह–मम विरहेण सह सम(म)र्थता नास्ति। अतो विलपन्ती तिष्ठामि। यतो गोपालानां पूत्कारमेव प्रमाणम्। परं धनं–गोकुलं स्वामिभिर्भ्राम्यते, नान्यैः ॥ ७९ ॥

[८०-८१] आत्मनो बोधकद्वयेन दुर्बलतामाह–'संदेसडउ०'–[अत्र प्रथमदोधकस्य व्याख्या नोपलभ्यते] संदेस(शा)को विस्तीर्णः, मया कथि(यि)तुं न पार्यते। यत् कालाङ्गुलौ–कनिष्ठाङ्गुलौ मुद्रारत्नमासीत्, तद् बाहौ घृ(ध्रि)यते ॥ ८०-८१ ॥



[अवचूरिका]

[७९] आत्मनोऽसमर्थतां भर्तुः समर्थतामाह–मम विरहेण समर्थता नास्ति, अतो विलपन्ती तिष्ठामि। यतो गोपालानां पूत्कारमेव प्रमाणम्, परं गोधनं–गोकुलं स्वामिभिर्भ्राम्यते, नान्यैः ॥

[८०] हे पथिक! सन्देशकं विस्तरमहं कथि(थयि)तुमसमर्था, परं हे पथिक! प्रियं प्रति भण–एकस्मिन् वलये द्वौ हस्तौ मातः ॥

[८१] हे पथिक! सन्देशकं सविस्तरं मया कथि(थयि)तुं न पार्यते–न शक्यते, परमिति कथनीयम्–यः कालाङ्गुल्यां मुद्रक आसीत् स बाहुं समायाति ॥

तुरिय [1]णियगमणु इच्छंतु तत्तक्खणे,
दोहया[2] सुणवि[3] साहेइ सुवियक्खणे ।
कहसु अह अहिउ जं किंपि जंपिव्वउ,
मग्गु अइदुग्गु मइ मुंधि[4] जाइव्वउ ॥ ८२ ॥
वयण[5] णिसुणेवि [6]मणमत्थसरवट्टिया,
[7]मयउसरमुक्क णं हरिणि[8] उत्तट्टिया[9] ।
मुक्क दीउन्ह [10]नीसास उससंतिया[11],
पढिय[12] इय[13] गाह[14] णियणयणि[15] वरसंतिया[16] ॥८३॥

1 C तिय° । 2 A दोहिया । 3 B सुणिवि । 4 A मुघ, C मुद्धि । 5 C वयण । 6 A मयमत्य । 7 B मयय° । 8 C हरिण । 9 A उत्तट्टीआ । 10 A णीसास । 11 A उस-सतीआ, C कसंतिया । 12 A पढिय । 13 B इह । 14 A गाहि । 15 C °नयण । 16 A °षतीआ ।

[टिप्पनकरूपा व्याख्या]

[८२] तस्मिन् क्षणे त्वरितं निजगमनमीप्सन् दोधकौ श्रुत्वा, कः (सः)कथयति-हे सुविचक्षणे ! अथ यत् किमपि अधिकं कथनीयमस्ति, तत् कथय । मया दुर्गो मार्गो गन्तव्यः ॥ ८२ ॥

चन्द्रायणच्छन्दः । तल्लक्षणम्-

सो चंदायणु छंदु फुडु, जहिं धुरि दोहा होइ ।
अह तिणि रहियउ मणहरणु, बुहियणि संसिउ सोइ ।
बुहयणिहि ससियउ सो वि जाणिज्जए, कामिणीमोहणो पुरउ पाढिज्जए ।
मत्त अडवीस सउ जेण विरहज्जए, सो वि चंदायणो छंदु सलहिज्जए ॥

स(तत्) चन्द्रायणच्छन्दः-यत्रादौ दोधकः, प्रान्ते अासी(अशी)तिमात्रको कामिनीमोहनः । अथ दोधकवर्जितः कामिनीमोहन एव चन्द्रायतनम् ।

[८३] पुनर्विरहावस्थां पर्यायमाह-पथिकवचनं श्रुत्वा मन्मथशरव्याप्ता मृगव्युशरोन्मुक्ता, वितर्के-हरिणीवदुत्त्रस्ता जाता । तदा दीर्घोष्णोच्छ्वा(च्छ्वा)सा मुक्ताः । अन्यच्च-उच्छ्वसन्त्या निजनेत्राभ्यां अश्रु वर्षन्त्या एषा गाथा पठिता ॥ ८३ ॥

[अवचूरिका]

[८२] तस्मिन् क्षणे त्वरित निजगमनमीप्सन् दोधकौ श्रुत्वा पथिकः कथयति-हे सुविचक्षणे ! अथ यत्किमप्यधिक कथनीयमस्ति तत्कथय, मया दुर्गो मार्गो गन्तव्य. ॥

चन्द्रायणछन्दः । लक्षणं यथा-

'सो चंदायणछंद फुड जहि धुरि दोहा होइ' ।

[८३] पथिकवचन श्रुत्वा मन्मथशरव्याप्ता मृगव्यु=आखेटकिशरोन्मुक्ता, वितर्के हरिणीवदुस्थि(दु स्थि)ता जाता, तदा दीर्घोष्ण श्वासं मुक्ता (?) । अन्यच्चोच्छ्वसन्त्या निजनेत्राभ्यामश्रु वर्षन्त्या, एषा गाथा पठिता ॥

अणियत्तखणं[1] [2]जलवरिहणेण[3] लज्जंति नयण नहु धिट्ठा[4] ।
खंडववणजलणं विय[5] विरहग्गी[6] तवइ अहिययरं ॥ ८४ ॥

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पढवि[7] इय[8] गाह मियनयण[9] उव्विन्निया[10],
भणइ[11] पहियस्स अइकरुणदुक्खिन्निया[12] ।
[13]कढिणनीसास[14]रइआससुहविग्घिणे[15],
विग्घि चउपइय[16] पभणिज्ज तसु निग्घिणे[17] ॥ ८५ ॥

तुय समरंत[18]समाहि मोहु[19] विसम ट्ठियउ[20],
तह[21] खणि खुवइ कवालु न [22]वामकरट्ठियउ ।

1 A C अणिअत्तक्खण । 2 A जलि । 3 C वरहिणेण । 4 C धिट्ठी । 5 A चिय । 6 C विरहग्ग । 7 C पढिय । 8 B इह । 9 A °नयणि । 10 A उव्विनीआ । 11 C भणिय । 12 A °दुक्खिन्नीआ । 13 A कढिणणी° । 14 A रइयास°, B रइआसु° । 15 A सुहविघणे, B सहविधिणे । 16 A चउपईय, B चउपई । 17 A B निग्घणे । 18 C समरंतु । 16 A मोह । 20 A विसमटिअउ, B विससुट्ठियउ । 21 A तं । 22 C वामकरि ।

[टिप्पनकरूपा व्याख्या]

[८४] नेत्रयोरविरतजलप्रवाहस्यानिवृत्तत्वमाह–मम नेत्रे धृष्टे अनिवृत्त-
लक्षणं जलवर्षणेन न लज्जतः । तदा किं विरहाग्निरुपशान्ता(न्तः) ?। तदाह–
पां(खां)डवघनज्वलनमिव विरहाग्निम(र)धिकतरं तपति । अत्रोपनयः–यदा
धनञ्जयः खाण्डववनं ज्वालयितुं प्रवृत्तः, तदैको विद्याभृदागत्योपशान्तयितुं
प्रवृत्तः। तदैव धनञ्जयेन तत्र वैद्युतोऽग्निः क्षिप्तः, अधिकं अधिकं ददाह ॥ ८४ ॥

[८५] एतां गाथां पठित्वा अतिकरुणदुःखाकीर्णा उद्विग्ना मृगनेत्रा पथिकस्य
पुरतो भणति । कठिननिःश्वासमेवंविधं यद् रतं तस्य यदाशासुखं, तस्य विघ्न-
कारकाय तस्मै निर्घृणाय प्रियाय द्वे चतुष्पदिके भणेः ॥ ८५ ॥

[८६] तदाह–हे कापालिक !–कपालेन चरन्ति कापालिका(काः), अथवा

[अवचूरिका]

[८४] नेत्रयोरविरलजलप्रवाहत्वमाह–मम नेत्रे धि(धृ)ष्टेऽनिवृत्तलक्षणं जलवर्षणेन न लज्जत. । तदा किं विरहाग्निरुपशान्त. ? । तदाह–खाण्डव[वन]ज्वलनमिव विरहाग्निरधिकतर तपति । यदा धनञ्जयः खाण्डववन ज्वालयितुं प्रवृत्तस्तदैको विद्याभृदागत्योपशमइ(यि)तुं प्रवृत्तस्तदैव धनञ्जयेन तत्र वैद्युतोऽग्निः क्षिप्तोऽधिकं ददाह ॥

[८५] एतां गाथां पठित्वाऽतिकरुणदुःखाकीर्णा उद्विग्ना मृगनेत्रा पथिकस्य पुरतो भणति–कठिननिःश्वासमेवंविधं यद् रत तस्य यदाशासुख तस्य विघ्नकारकाय तस्मै निर्घृणाय प्रियाय द्वे चतुष्पदिके भणेः ॥

[८६] हे पथिक !–कपालेन चरन्ति कापालिका, तस्य सम्बोधनम् [हे कापालिक !] भद्रं

सिज्जासणउ[1] न[2] मिल्हउ खणु[3] खट्टंग लय,
काचालिय[4] कावालिणि[5] तुय[6] विरहेण[7] किय[8] ॥ ८६ ॥

ल्हसिउ अंसु उद्धसिउ[9] अंगु विलुलिय[10] अलय,
हुय "उव्विविरवयण "खलिय विवरीय गय[13] ।
कुंकुमकणयसरिच्छ कंति कसिणावरिय[14],
हुइय[15] मुंध[16] तुय विरहि णिसायर णिसियरिय[17] ॥ ८७ ॥

1 A सिज्जासणु। 2 A नहु। 3 A खणु। 4 A कावालीय, B कपालिय। 5 A कवालणि। 6 A तुम। 7 C विरहेहिँ। 8 A किअ। 9 A उद्धसुउ, B उल्हसिउ। 10 A विलळिय। 11 A उविविर°; C उब्विवर°। 12 C क्खलिय। 13 A गइ। 14 A °वरीअ। 15 A B हुंइय। 16 A मुद्ध, B मुंधि। 17 C निसयरिय; B निसियरीय।

[टिप्पनकरूपा व्याख्या]

कं ब्रह्म तस्य अपगता आलि[:] यस्मिन्, सा कपालिका (?) कापालिरेव कापालिकः, तस्य सम्बोधनं क्रि(कि)यते । यद्दं तव विरहेण कापालिनी-योगिनी कृता। कथम्?-तव स्मरणसमाधौ मोहो विषमः समुत्थितः। मोहो-मूर्च्छा, मोहः-स्नेहः। ततः कपालं क्षणमपि वामकराग्र दूरीमयति। कपालं-भिक्षुभाजनम्, कपालं-मस्तकम्। अन्यच्च शय्यासनं न मुञ्चामि। शय्याया अधस्तादशनम्, शय्यायामासनम्। तथा खट्वाङ्गं न मुञ्चामि। खट्वाङ्गं-पल्यंकपादम्, योगियोगोपकरणं च ॥ ८६ ॥

[८७] हे पथिक! तं वन्दे (वदेः), निसा(शा)सु चरतीति निशाचरः। तस्य सम्बोधनम्-हे निशाचर! मुग्धा तव विरहेण निशाचरी-राक्षसी कृती(ता)। कथम्?-तेजो हसितं-गतम्, [अङ्गं] उद्धषितम्, अलका विलुलिताः। उव्विग्निरवदना-फिक्कवदना जाता। स्खलिता विपरीता च गतिरभूत्। कुङ्कुमसदृशा कान्तिः कालिमावृता। द्वितीयपक्षेऽप्येवम् ॥ ८७ ॥

[अवचूरिका]

तव विरहेण कापालिनी-योगिनी जाता-कृता। कथम्?-तव स्मरणसमाधौ मोहो विषमः समुत्थितः। मोहो-मूर्च्छा, मोहः-स्नेहः। ततः क्षणमपि कपालं वामकराग्र दूरीभवति। कपालं-भिक्षुभाजनम्, कपालं-मस्तकम्। अन्यच्च स(श)य्यासनं न मुञ्चामि। खट्वाङ्गं-पल्यङ्कपादम्, योगियोगोपकरणं च ॥

[८७] हे पथिक! तं प्रियं वदेः, निशासु चरतीति निशाचरः, तस्य सम्बोधनम्-हे निशाचर! मुग्धा तव विरहेण निशाचरी-राक्षसी कृता। कथम्?-तेजो हसितम्, अङ्गमुद्धषितम्, अलका विलुलिता[:]। उव्विग्निरवदना-फिक्कवदना जाता। स्खलिता विपरीता च गतिरभूत्। कुङ्कुमकनकसदृशा कान्तिः काल(लि)मावृता। द्वितीयपक्षेऽप्येवम् ॥

तुहु[1] पुणु[2] कज्जि[3] हिआवलउ[4], लिहिवि[5] न सकउ[6] लेहु ।
दोहा गाह कहिज्ज[7] पिय, पंथिय [8]करिवि सणेहु ॥ ८८ ॥

*

पाइय[9] पिय वडवानलहु, विरहग्गिहि[10] उप्पत्ति ।
जं सित्तउ थोरंसुयहि[11], जलइ [12]पडिल्ली झत्ति ॥ ८९ ॥
सोसिज्जंत[13] विवज्जइ[14] सासे [15]दीउन्हएहि पसयच्छी[16] ।
निवडंत बाहभर लोयणाइ धूमइण[17] सिच्चंति[18] ॥ ९० ॥

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पहिउ भणइ [19]पडिउंजि जाउ[20] ससिहरवयणि,
अहवा किवि[21] कहणिज्ज[22] सु महु कहु[23] मियनयणि ।

1 C तुह । 2 B पुणि, C पुण । 3 C कज्ज । 4 B हिंयाव° । 5 A लिहवि; B लिहिवि । 6 A सक । 7 B कहिज्जि, C पढिज्ज । 8 A करवि । 9 C पाय । 10 C विरहग्गिय, B °ग्गिहिं । 11 C °थुयहिं । 12 C पडिल्ली । 13 B C सोसिज्जहु । 14 C विव° । 15 B दीहुन्ह° । 16 B दीहच्छी । 17 A धू जइ ण, C धुमयण । 18 B C सिज्झति । 19 C पणुउजि । 20 C जामि । 21 B किवि, C किहु । 22 C कहिणज्ज । 23 A कय ।

[टिप्पनकरूपा व्याख्या]

[८८] भो पथिक ! त्वं अतितं(अत्यन्तं) कार्यव्याकुलः । अहं लेखो(खं) लिखि-त्वं(तुं) न शक्नोमि । अतो दोधक[ः] गाथा [च] कथनीया मम वल्लभस्य पुरतः । ममोपरि स्नेहं कृत्वा ॥ ८८ ॥

[८९] विरहाग्नेरतिशायित्वं दोधकेन गाथया चाह–अहमेवं मन्ये विरहाग्नेर्वड-वानलादुत्पत्तिः । यत् स्थूलाश्रुवारिभिः सिक्तः, 'पडिल्ली' देशीत्वादधिकं झगिति ज्वलति ॥ ८९ ॥

[९०] दीर्घोस्राः(ष्णाः) दीर्घोष्णैः श्वासैः सो(शो)ष्यमानो(णो)ऽपि विवर्द्धते विरहाग्निः । यद् धूम्रेण निपतद् वाष्पभरे लोचने स्रवतः ॥ ९० ॥

[९१] पथिको भणति–हे शशधरवदने ! प्रेषय, व्रजामि, अथवा यत् किमपि

[अवचूरिका]

[८८] हे पथिक ! त्व कार्याकुलः–उप्पुछु(त्सु)क, [अहं] लेख लिखितुं न शक्नोमि । त्वं प्रियाय दोधक-गाथे भणेः । पथिक ! स्नेहं कृत्वा ॥

[८९] विरहाग्नेरतिशायित्वं दोधक-गाथाभ्यामाह–हे पथिक ! प्रियमाह–अहमेवं मन्ये–विरहाग्नेर्वडवानलादुत्पत्तिः । यत् स्थूलाश्रुभिस्सिक्त., 'पडिल्ली'देशीत्वादधिकं झगिति–ज्वलति ॥

[९०] हे पथिक ! प्रिय भणे.–दीर्घोष्णै. श्वासैः शोष्यमाना(शोष्यमाणा) सती सा प्रमदाऽपि विपद्यते, परं–यदि चेल्लोचनयोर्बाष(ष्प)भरैर्ध्रुवं–निश्चय यदि सा न सिच्यते ॥

[९१] पथिको भणति–हे शशधरवदने ! मां प्रेषय, हे मृगनयने ! अथवा यत्किमपि कथ-

कहउ पहिय कि [1]ण कहउ कहिसु किं कहिययण,
जिण[2] किय[3] एह अवत्थ [4]णेहरइरहिययण[5] ॥ ९१ ॥
जिणि[6] हउ विरहह[7] कुहरि एव[8] करि घल्लिया,
अत्थलोहि[9] अकयत्थि इकल्लिय[10] मिल्हिया[11] ।
संदेसडउ सवित्थरु तुहु[12] उत्तावलउ,
कहिय पहिय पिय गाह वत्थु तह[13] डोमिलउ ॥ ९२ ॥

तइया[14] निवडंत[15] णिवेसियाइं संगमइ जत्थ णहु हारो ।
इन्हिं[16] सायर-सरिया[17]-गिरि-तरु-दुग्गाइं अंतरिया[18] ॥ ९३ ॥

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1 A क न । 2 A जिणि । 3 A कय, C कहिय । 4 B णेहरय°, C णेहरय° । 5 A °मण । 6 A जिण । 7 A विरहु, B विरह । 8 B एम । 9 C °लोह थक° । 10 A इकल्ली । 11 A मिल्हीआ, C नास्ति पदमिदम् । 12 A C तुह । 13 B तहि । 14 A C तईया । 15 C तवडंत । 16 A इन्हं । 17 । A सरीआ । 18 B अंतरिउं ।

[टिप्पनकरूपा व्याख्या]

कथनीयं तद् हे मृगनेत्रे ! कथय । भो पथिक ! कथयामि, [किंवा न कथयामि ?], परं कथयिष्ये । अथवा स्नेहरतिरहिताय तस्मै कथितेन किम् । येनैषाऽवस्था कृता ॥ ९१ ॥

[९२] येनार्थलोभेन कामिनी मुक्ता ! विरहगर्तायां क्षिप्ता । संदेशकस्तु [विस्ती]र्णः, त्वं तूच्छ(त्सु)कः । परं तस्मै एकां गाथां [वस्तुकं] डोमिलकं च वदेः ॥ ९२ ॥

[९३] पूर्वसुखानुभवं स्मारयन्ती दुःखं प्रकटमाह–तदा त्वयि निय(वि)डं यथान्निवेसि(शि)ते अययो(आवयो)रन्तरे हारो न सङ्क्रान्तः । इदानीं सागर-सरिद्दुर्गादि अन्तरितम् ॥ ९३ ॥

[अवचूरिका]

कीयं तन्मम कथय । हे पथिक ! कथयामि, किं न कथयामि वा ?, परं कथयिष्ये, तेन कथितेन किम् । स्नेह[रति]रहितेन येनैषाऽवस्था कृता ॥

[९२] विरहकुहरे–विरहगर्तायां येनाहं क्षिप्ता । एवं कृत्वा–क्षिप्त्वा, अर्थलोभात् अकृतार्थैनैकाकिनी मुक्ता । सन्देशकं(कः) सविस्तर, त्वमुत्सु(त्सु)कः । प्रियाय कथेः(वदेः)–गाथां वस्तुकं च डोमिलम् ॥

[९३] पूर्वसुखानुभवं स्मारयन्ती दुःखं प्रकटमाह–यदा त्वयि निवडंत–यथानिवेशित आवयोरन्तः हारो न संक्रान्तः, इदानीं सागरसरिद्गिरितरुदुर्गाण्यन्तरितानि ॥

णियदइयह[1] उक्कंखिरिय[2] किवि[3] विरहाउलिय[4],
पियआसंगि पहुत्तिय तसु[5] संगमि[6] वाउलिय ।
ते[8] पावहिं[9] सुविणंतरि धन्नउ [10]पियतणुफरसु,
आलिंगणु अवलोयणु चुंबणु[11] चवणु सुरयरसु[12] ।
इम[13] कहिय पहिय तसु णिद्दयह जइय[14] कालि पवसियउ तुहु ।
तसु[15] लइ[16] मइ तणि[17] णिंद णहु को पुणु[18] सुविणइ[19] [20]संगसुहु ॥९४॥

[†षट्पदम् ।]

1 B °दइय उ°, C °दइयह । 2 C उक्किंखिरि । 3 A कावि । 4 B °उलीय । 5 'तसु' नास्ति C । 6 C संगम । 8 A C जे । 9 C पावहिं । 10 'पिय' नास्ति C । 11 C नास्ति 'चुंबणु'; A B नास्ति 'चवणु' । 12 B सुरइ° । 13 'इम' नास्ति A । 14 B जहि कालिहिं । 15 C तेसु । 16 C सद्दगलइ । 17 B तणु । 18 B पुण, C पणि । 19 A सुविणय; B सुइणइ । 20 A संगु । † C आदर्शे एवेदं पदं लभ्यते ।

[टिप्पनकरूपा व्याख्या]

[९४] आत्म[न]स्तु महद्दु[ः]खत्वमाह – या[ः] काच(श्च)न स्त्रियो निजदइ-
(यि)तोत्कण्ठिता विरहाकुलिता[ः] प्रियसङ्गं प्रपन्नाः, तत्सङ्गमव्याकुलिता भवन्ति,
ताः स्वप्नान्तरे धन्यं तनुस्पर्शं आलिङ्गनं अवलोकनं चुम्बनं दशनखण्डनं सुरतं
च प्राप्नुवन्ति । हे पथिक ! तस्मै निर्दयाय कथये[ः] – ममावस्थां तु शृणु,
यस्मिन् काले त्वं प्रविशि(वसि)तः, तस्माल्लवात् – क्षणान्मम निद्रा नास्ति, किं पुनः
स्वप्नसङ्गमसुखम् । "ग्रामो नास्ति कुतः सीमे"ति न्या(न्या)यात् । वस्तुकच्छन्दः ।

तल्लक्षणं यथा –

> दो वेया सिहियुगलं जुयाइ दुन्निउ दुगं च वत्थुयम्मो ।
> पनरस तेरस पनरस तेरस जुत्तो दिवड्ढच्छंदो ॥

चतुर्विंशति मात्रकाणि चत्वारि पदानि । पश्चात् पञ्चदश – त्रयोदश – पञ्चदश – त्रयोदशमात्रिकाणि चत्वारि पदानि । एप (एतत्) वस्तुकच्छन्दः । अपरं नाम षट्पदम् ॥ ९४ ॥

[अवचूरिका]

[९४] विरहिणीनां विरहे मनाक् सुखसंभवमाह – याः काश्चन स्त्रियो निजदयितोत्कण्ठिता विरहाकुलिताः प्रियासङ्गं प्रपन्नाः, तत्सङ्गमव्याकुलिता भवन्ति, ताः स्वप्नान्तरे धन्यं तनुस्पर्शमा-लिङ्गनमवलोकनं चुम्बनं दशनखण्डनं सुरतं चाप्नुवन्ति । हे पथिक ! तस्मै निर्दयायैवं कथयेः – ममावस्थां त्वं शृणु, यस्मिन् काले त्वं प्रविशि(वसि)तस्तस्माल्लवात् – क्षणान्मम निद्रा नास्ति, किं पुनः स्वप्नसङ्गमसुखम् । 'ग्रामो नास्ति कुतः सीमा' इति न्यायेन ॥

पियविरहविओए[1], संगमसोए, [2]दिवसरयणि[3] झूरंत[4] मणे,
णिरु अंगु[5] सुसंतह[6], वाह फुसंतह[7], अप्पह णिद्दय किं पि भणे।
‡तसु सुयण[8] निवेसिय, भाइण[9] पेसिय[10], मोहवसण वोलंत खणे,
मह साइय वक्खरु, हरि गउ तक्खरु, जाउ सरणि कसु पहिय भणे॥९५॥

इहु डोमिलउ[11] भणेविणु निशि(सि)तमहर[12]वयणि,
हुइय[13] णिमिस[14] णिप्फंद सरोरुहदलनयणि।
णहु किहु[15] कहइ[16] ण पिक्खइ जं[17] पुणु[18] अवरु[19] जणु,
चित्ति[20] भित्ति णं लिहिय मुंध[21] सच्चविय[22] खणु॥ ९६॥

1 C °भियोए। 2 C रयणि दिवस°। 3 B °रयण। 4 A झूरंति। 5 A B अंगि। 6 A सुसंतहं। 7 A फुसंतहं। ‡ एतदुत्तरार्धात्मकभागोऽस्य पद्यस्य पतित C आदर्शे। 8 B सुयणु। 9 A भाइम्मि। 10 B भेसिय। 11 A डोमिलिव, B डोमिलउ। 12 A नितमहुमहुरवयणि। 13 A हुईय; B हुई। 14 B निमिस। 15 C किहुं। 16 A कहिउ। 17 B इय। 18 C नास्ति 'जं पुणु'। 19 C अवर। 20 A चित्त। 21 A मुद्ध। 22 B सच्चविय।

[टिप्पनकरूपा व्याख्या]

[९५] इत्ते सर्वस्वे किं कर्त्तव्यतामूढत्वमाह–प्रियविरहविउ(यो)गाय सङ्गम-सूचकाय रात्रिंदिनं क्लिश्यन्ती, नितरामङ्गं शोषयन्ती, बाष्पानि मार्जयन्ती, आत्मना(नो) निर्दयाय किं भणामि। परं त्वं त्वेवं वदेः–यत् त्वां हि(हृ)दये निवेश्य भावेनाप्रेप्य(ष्य), मोहवशात् क्षणम्, तयोक्तम्–मम स्वामिनो वक्खरं-रूपं नाम वस्तु विरहनामा तस्करो हि(हृ)त्वा गच्छति प्रत्यहम्। तद् भण, प्रिय कस्य शरणं व्रजामि ? ॥ ९५॥

[९६] एतद् डोमिलक[मु]क्त्वा, चन्द्रवदना कमलनेत्रा निर्मि(र्नि)मेषा निःस्पन्दा जाता। न च किमपि कथयति, अपर जनं न प्रेक्षते। अत्र वितर्के-भित्तौ चित्रलिखितेव सत्यापिता–ज्ञातेत्यर्थः॥ ९६॥

 [अवचूरिका] 

[९५] प्रियविरहवियोगाय सङ्गमसूचकाय रात्रिन्दिनं क्लिश्यन्ती, नितरामङ्गं शोषयन्ती, बाष्पाणि मार्जयन्ती, पथिक! आत्मनो निर्दयाय प्रियाय किं भणामि। परं त्वं चैवं वदेः–यत्त्वां हृदये निवेश्य भावेनाप्रेष्य, मोहवशात् क्षणम्, तयोक्तं मम स्वामिनो वक्खरं नाम वस्तु विरहनामा तस्करो हृत्वा गच्छति प्रत्यहम्। तत्कथय प्रिय! कस्य शरणं व्रजामि ? ॥

[९६] एतत् डोमिलकमुक्त्वा, चन्द्रवदना कमलनेत्रा निर्मे(र्निमे)षा निःस्पन्दा जाता। न च किमपि कथयति, अपरं जनं न प्रेक्षते। अत्र वितर्के–भित्तौ चित्रलिखितेव सत्यापिता–इत्यर्थः॥

ओसासंभमरुद्धसास उरुन्नमुह[1][2],
　वम्महसरपडिभिन्न सरवि पियसंगसुह ।
दर तिरच्छि तरलच्छि पहिउ जं जोइयउ[3],
　णं गुणसद्द उत्तट्ठि[4] कुरंगि[5] पलोइयउ[6] ॥ ९७ ॥
पहिउ भणइ थिरु होहि धीरु[7] आसासि[8] खणु,
　लइवि वरक्किय ससिसउन्नु[9] फंसहि[10] वयणु ।
तस्स वयणु[11] आयन्नि[12] विरहभर[13] भज्जरिय[14],
　लइ अंचलु[15] मुहु[16] पुंछिउ तह व सलज्जरिय[17] ॥ ९८ ॥
पहिय ण सिज्झइ[18] किरि[19] वल्लु मह कंदप्पसउ,
　रत्तउ जं च विरत्तउ निद्दोसे य पिउ ।

1 C कसासं° । 2 B उरुन्नमुद्द । 3 B जोइयइ । 4 C उतट्ठ । 5 C कुरंग । 6 B पलोइयइ । 7 A B धीरि । 8 C आसीसि । 9 A °सउन्द । 10 B पुंसहि । 11 B वयण । 12 A आयंन्नि; C आइन्नि । 13 C °भय° । 14 A भज्जरीया । 15 C अंचुउ । 16 B मुहुं, C मुह । 17 A सलज्जरीआ, C सलज्जिरिय । 18 C सिज्झद । 19 A किर ।

[टिप्पनकरूपा व्याख्या]

[९७] उच्छ्वासभ्रमरुद्धनि[:]श्वा(श्वा)सया रुदितमुख्या मन्मथशरैः प्रतिभि-
न्नया प्रियसङ्गमसुख(खं) स्मृत्वा, तदनुगयो(तो)ऽस्ति वेतीयत् तिर्यग् तरलाक्षिभ्यां
पथिको दृष्टः। मन्ये वितर्के वा। गुणशब्दोऽत्रस्तया कुरङ्ग्या दृष्टः सः ॥ ९७ ॥
[९८] अथ पथिकसौजन्यमाह-पथिको भणति-स्थिरा धीरा भव । क्षणं
माश्वा(श्वा)सय । वरकीं-पटिं(टीं) गृहीत्वा शशिसंपूर्णं मुखं प्रमार्जय। तस्य
वचनमाकर्ण्य विरहभरभग्नया सलज्जया वस्त्राञ्चलमादाय मुखं प्रमार्जितम् ॥९८॥
[९९] आत्मनः सर्वथैवासमर्थतामाह-हे पथिक! मम कन्दर्पेण समम्,
किल इति संभावनायाम्, यत्नं न सिध्यति । यच्च तद्रूप एव प्रियो[निर्दोषेण]दोषं

[अवचूरिका]

[९७] उच्छ्वासभ्रमरुद्धनिःश्वासया रुदितमुख्या, मन्मथशरैः प्रतिभिन्नया, प्रियसङ्गमसुखं स्मृत्वा, तदनुगतोऽस्ति वेति, ईषत्तिर्यक् तरलाक्षिभ्यां पथिको दृष्टः । मन्ये-वितर्के वा । गुण-शब्दोऽत्रस्तया कुरङ्ग्या दृष्टः सः ॥

[९८] अथ पथिकः सौजन्यमाह-पथिको भणति-स्थिरा धीरा भव । क्षणमाश्वासय । वराटीं-पटीं गृहीत्वा शशिसंपूर्णं मुखं मार्जय । तस्(स्य) वचनमाकर्ण्य विरहभरभग्नया लज्जया वस्त्राञ्चलमादाय मुखं प्रमार्जितम् ॥

[९९] आत्मनः सर्वथैवासमर्थतामाह-हे पथिक!, किलेति संभावनायाम्, मम कन्दं

णेय[1] सुणिय परवेयण निन्नेहह[2] चलह,
[3]मालिणिवित्तु कहिज्जउ[4] इक्कइ तह खलह ॥ ९९ ॥

जइ वि[5]रइविरामे णट्ठसोहो मुणंती,
सुहय तइय[6] राओ[7] उग्गिलंतो सिणेहो ।
भरवि[8] नवयरंगे[9] इक्कु[10] कुंभो धरंती,
हियउ तह पडिल्लो[11] वोलियंतो विरत्तो ॥ १०० ॥

जइ अंवरु उग्गिलइ राय[12] पुणि[13] रंगियइ,
अह निन्नेहउ अंगु[14] होइ आभंगियइ[15] ।
अह हारिज्जइ दविणु जिणिवि[16] पुणु भिट्टियइ,
पिय विरत्तु[17] हुइ चित्तु पहिय किम[18] वट्टियइ[19] ॥ १०१ ॥

1 C नेय । 2 A णिन्नेहह । 3 C मालणि° । 4 A कहिज्जसु । 5 A विरइ°, C विरइविरामे । 6 B C तय । 7 B विराओ उग्गिलती । 8 A भरय । 9 C नवइ° । 10 B इक्कं । 11 B वडिल्लो । 12 A C राइ । 13 A पुणु । 14 B रंगु, C होइ अंगु । 15 C अब्भिंगियइ । 16 C जिणि पुणि । 17 B C पियह विरत्तउ हियउ । 18 A किवि । 19 A वट्टीयइ ।

[टिप्पनकरूपा व्याख्या]

विना रक्त एव विरक्तः । न च तेन परवेदना श्रुता । यतस्तस्मै चलिताय खलाय मालिनीवृत्तं एकं कथनीयम् ॥ ९९ ॥

[१००] आत्मनोऽपिमर्शित्यमाह–यद्यपि (?) रतिविरामे अहं स्वहृ(हृ)दयं नष्टसौख्यं मन्यासम् । तदा हे सुभग ! यो रागो नवरङ्गस्नेहमुद्गिलन्नासीत्, तेनैकं कुम्भं भृत्वाऽधारयिष्यम् । यतो हृदयं विरक्तं तत्र कुम्भे क्षिप्त्वा प्र(प्र)क्षित कृत्वा अस्थापयिष्यम्–व्यापारयिष्यम् ॥ १०० ॥

एष(एतत्)मालिनीच्छन्दः । तल्लक्षणम्–

"ननमयययुतेयं मालिनी भोगिलोके ॥"

पञ्चदशाक्षरं मालिनीवृत्तम् । द्वौ नगणौ तदनु मगणः तदनु द्वौ यगणौ ॥

[१०१] यदि वस्त्रं गतरागं तदा पुना रज्यते । अङ्गं निःस्नेह रूक्षं भवति, तैलेन

[अवचूरिका]

कन्दर्पेण समं न सिध्यति । यत् प्रियो निर्दोषेण दोष विना रक्तोऽपि विरक्त । तेन परवेदना न श्रुता–न ज्ञाता । अतस्तस्मै खलाय निस्पृहायैक मालिनीवृत्त कथये ॥

छन्दोलक्षण यथा–'ननमयययुतेय मालिनी भोगिलोके ।'

[१००] यदि वि(अपि ?)रतिवियोगेऽहं स्वहृदय नष्टसौख्यमज्ञास्यन्(म्) तदा यो रागो नवरङ्गे स्नेहमुद्गिलन्नासीत् तेनैक कुम्भ भृत्वाऽधारयिष्यम्, यतो हृदय विरक्त तत्कुम्भे क्षिप्त्वा क्षण कृत्वा स्वस्थमवधारयिष्यम् ॥

[१०१] यदि वस्त्र गतराग भवति, तदा पुना रज्य(रज्य)ते, अथ नि स्नेहो भवति–शरीरं रौक्ष्य

पहिउ भणइ पसयच्छि[1] धीरि मणु[2] पंथि धरु[3],
संवरि[4] णिरु[5] लोयणहु[6] वहंतउ[7] नीरु[8] भरु।
पावांसुय[9] बहुकज्जि गमहि तहि[10] परिभमइ,
अणकियइ[11] णियइ[12] पउयणि सुंदरि! णहु[13] वलइ ॥१०२॥
ते य विएसि[14] फिरंतय[15]वम्महसरपहय,
णियघरणिय सुमरंत[16] विरह सवसेय कय[17]।
दिवसरयणि णियदइय[18]सोय असहंत भरु,
जिम तुम्हिहि[19] तिम[20] मुंधि[21] पहिय झिज्झंति[22] णिरु ॥१०३॥

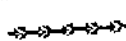
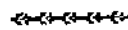
1 C पसइच्छि; B पसियच्छि। 2 A माणुय। 3 C करु। 4 C संवरु। 5 A णिरु। 6 B लोयणहं। 7 A वहंतु। 8 A णीरु। 9 B पावासुयइ। 10 A C तह। 11 A C अकियइ। 12 C तियय। 13 B नहु। 14 C वियेसि। 15 A वम्हह°। 16 B सुयरंत। 17 B किय। 18 C °द्दय। 19 B तुम्हह। 20 A तिव। 21 C मुंध। 22 B झिज्झंत।

[टिप्पनकरूपा व्याख्या]

पुनः प्रक्ष(प्रक्ष्य)ते। यदि द्रव्यं हारितं भवति तदा जित्वा पुनः प्राप्यते। परं पथिक! प्रियस्य विरक्तं चित्तं कथं व्यावर्त्यति(°र्तते) ॥ १०१ ॥

[१०२] हे सुन्दरि! स्थिरा भव। मनो मार्गे धर। लोचनाभ्यां बहुनीरं संवर। प्रवासिनो बहुकर्मणि गच्छन्ति भ्रमन्ति च। मत्क(अकृ)ते प्रयोजने न व्याघुटन्ति ॥ १०२ ॥

[१०३] ते च विदेशे भ्रमन्तः, मन्मथशरप्रहता निजगृहिणी[:] स्मरन्तः, विरहेण घसी(शी)कृताः, दिवसरात्रौ निजदय(यि)तादोकभरमसहन्तः, यथा यूयं तथा नितरां पथिका अपि क्षीयन्ते-दुर्बला भवन्ति ॥ १०३ ॥

 [अवचूरिका] 

(रुवं) भवति तदा वैरयेनाम्याह्यते-मर्यते, अथ द्रविणं हार्यते पुनरपि जित्वा भिव्यते-प्राप्यते। हे पथिक! प्रियस्य विरक्तं हृदयं कथं व्यावर्त्यते ॥

[१०२] पथिको भणति-हे प्रसृताक्षि! मनो धीरय, मार्गे धर, लोचनाभ्यां बहुनीरं नितरां संवर। पथिका बहुकार्ये गच्छन्ति, तत्र परिभ्रमन्ति। अकृते निजप्रयोजने हे सुन्दरि! न वलन्ति-न व्याघुट्यन्ति ॥

[१०३] ते च विदेशे भ्रमन्तो मन्मथशरप्रहता निजगृहिणीः स्मरन्तो विरहेण वशीकृताः, दिवसरात्रौ निजदयितासोकभरमसहन्तः, यथा यूयं तथा नितरां पथिका अपि क्षीयन्ते-दुर्बला भवन्ति ॥

एयं[1] वयण आयन्निवि दीहरलोयणिहिं[2],
पढियं[3] अडिल्ल[4] वियसेविणु मयणुक्कोयणिहिं । [अर्द्धम् ।]

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जइ मइ णत्थि[5] णेहु ताकं तहं,
पंथिय[6] कज्जु साहि मइ कंतहं ।
जं[7] विरहग्गि मज्झ [8]णकंतह,
हियउ हवेइ मज्झ [9]णक्कंतह ॥ १०४ ॥ [अडिल्लच्छन्दः ।]

1 C पढिय । 2 A °लोयणिहि । 3 A पढि अडि° । 4 C अढिल । 5 A णेहु णत्थि । 6 A पथि कज । 7 A जइ । 8 B णह क्तह । 9 B मज्झु णहु, A C णकतह ।

[टिप्पनकरूपा व्याख्या]

[१०४] एतद् वचनमाकर्ण्य दीर्घतराक्षा(क्ष्या) मदनोत्कौकुच्यया अडिल्ला पठिता ।

संदेश(श)रासकोऽयमिति अन्यभावं सूचयन्नाह–यदि कान्तस्य मयि स्नेहो नास्ति, तथापि मम कान्ताय, कार्यं–संदेशकं साधय–कथय । यद् विरहाग्निर्मम कान्तस्य, अन्यच्च मम हृदयं ज्वालयति, न कान्तस्य–एकोऽर्थः ।

यदि तस्य स्नेह (°हो) मयि नास्ति, इत्यहं 'ताकं' देशीत्वात् तर्कयामि । तथापि पथिक ! मम कान्ताय कार्यं–संदेशकं साधय–कथय । प्राकृतत्वात् षष्ठीस्थाने चतुर्थी। यद् विरहाग्निर्मम मध्यम्, आनकान्त–नासिकान्तं यावत्, नक्ता(क्त)न्तं–अहर्दिवसं रात्रिप्रान्तं हृदयं ज्वालयति–द्वितीयोऽर्थः ॥ १०४ ॥

अडिल्लच्छन्दः । लक्षणं यथा–

चउपइ इक्कु जमक्कु जि दीसइ, अडिल्लछंदु सु बुहहि सलीसइ ॥

अडिल्लच्छन्दोलक्षणम्–चतु:पदेषु एक सदृक्षो ज(य)मको भवति । स विबुधैः अडिल्लच्छन्दः कथ्यते ॥

[अवचूरिका]

[१०४] एतद्वचनमाकर्ण्य दीर्घतराक्ष्या(क्ष्या) मदनोत्कौकुच्यया, अडिल्ला पठिता ।

संदेशरासकोऽयमिति अन्यभावं सूचयति–यदि कान्तस्य मयि स्नेहो नास्ति, इत्यहं 'ताकं' देशीत्वात्–तर्कयामि, तथापि पथिक ! मम कान्ताय, कार्यं–संदेशकं साधय–कथय । प्राकृतत्वात् षष्ठीस्थाने चतुर्थी ॥

द्वितीयपक्षे–यद्विरहाग्निर्मम मध्यम्, आनकान्त–नासिका यावत्, नक्तान्तं–अहोदिवसं रात्रिप्रान्तम्, हृदयं ज्वालयति–द्वितीयोऽर्थः ॥

कहि ण सवित्थरु[1] सक्कउ [2]मयणाउहवहिय,
इय[3] अवत्थ अम्हारिय[4] [5]कंतह सिव[6] कहिय ।
अंगभंगि णिरु अणरइ[7] उज्जगउ[8] णिसिहि,
विहलंघल गय मग्ग चलंतिहि[9] आलसिहि[10] ॥ १०५ ॥
धम्मिलह संवरणु न घणु कुसमिहि रइउ,
कज्जलु[11] गलइ कवोलिहि जं नयणिहि[12] धरिउ[13] ।
जं पियआसासंगिहि अंगिहि[14] पलु चडइ[15],
विरह[16] हुयासि[17] झलक्किउ[18] तं पडिलिउ झडइ ॥ १०६ ॥
आसाजलसंसित्त विरहउन्हत्त जलंतिय[19],
णहु[20] जीवउ[21] णहु मरउ पहिय ! अच्छउ धुक्खंतिय[22] ।

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1 C सवित्थरु । 2 C मणायवह° । 3 B नास्ति 'इय', C इअ । 4 A अम्हारीय । 5 B पहिय कंतह । 6 B सद, C सउ । 7 C अणरउ, B अरुगउ । 8 B उयगउ । 9 B C चलंतह । 10 C आलिसिहि । 11 C कज्जल । 12 C नयणि । 13 B धरियउ । 14 A अंगि प° । 15 B चडइं । 16 A विरहु । 17 A हुयास, B हुयासु । 18 C झलकि पडिअउ त, B तं पडलिउ झडइ । 19 A जलतीय, C जलती । 20 A नहु । 21 B जीवउ । 22 C धुखंती ।

[टिप्पनकरूपा व्याख्या]

[१०५] भो पथिक! संदेशको विस्तरः। मदनस(श)रव्याप्तया मया कथि(थयि)तुं न शक्यते । पर भो पथिक! मदीयाऽवस्था प्रियतमस्याग्रे सर्वा कथनीया । अहर्निशं मे–मम अङ्गे अरतिर्वर्त्तते । तव विरहे मार्गे चलन्त्या विह्वलत्या भवामि ॥ १०५ ॥

[१०६] धम्मिल(म्मिल्ल)स्य संवरणं कुसुमैर्न रचितम् । नेत्रयोर्धृतं कज्जलं कपोलमार्गे गलति । यत् प्रियागमास(श)या पलं–मांसं देहे चटति, तद्विरहाग्निना झलकितं–भस्मीकृतं द्विगुणं स्फटति ॥ १०६ ॥

[१०७] आसा(शा)जलेन संस(सि)क्ता विरहाग्निना ज्वलन्ती च न जीवामि,

[अवचूरिका]

[१०५] हे पथिक! अहं मदनायुधघातिता संदेशकं सविस्तरं कथि(थयि)तुं न शक्नोमि, परमियमवस्था एकस्मै कान्ताय कथय। तथाहि–अङ्गे भङ्ग, नितरामरति, निशि जागर, विह्वलाया गतिमार्गे चलन्त्या आलस्येन ॥

[१०६] धम्मिल्लस्य संवरणं कुसुमैर्न रचितम्, नेत्रयोर्धृतं कज्जलं कपोलमार्गे गलति, प्रियागमास(श)या पलं–मांसं देहे चटति, तद्विरहाग्निना ज्वलितम्–भस्मीकृतं द्विगुणं पतति ॥

इत्थंतरि पुण पुणवि[1] तेणि[2] पहिय [3]धरेवि मणु,
फुल्लउ[4] भणियउ[5] दीहरच्छि[6] णियणयण फुसेविणु[7] ॥ १०७ ॥

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सुन्नारह जिम मह हियउ, पिय उक्किख करेइ[8] ।
विरहहुयासि दहेवि करि, आसाजलि सिंचेइ[9] ॥ १०८ ॥

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पहिउ[10] भणइ पहि जंत अमंगलु[11] मह[12] म करि[13],
रुयवि[14] रुयवि पुणरुत्त[15] बाह संवरिवि धरि ।
पहिय ! होउ तुह[16] इच्छ[17] अज्ज सिज्झउ गमणु,
मइ न रुन्नु विरहग्गिधूम लोयणसवणु ॥ १०९ ॥

1 A C पुणरवि पहिय । 2 A C नास्ति 'तेणि' । 3 A धारवि; C धरेविणु । 4 A फुल्लउ । 5 A C भणिउ । 6 A दीहअच्छि; B दीहच्छि । 7 C पय । 8 A उक्किंपि करेइ; C उक्किखरेइ । 9 A सचेइ । 10 C पहिय । 11 C अमंगल । 12 C महु । 13 B करहि । 14 C रुइवि । 15 C पुणरुत्त । 16 A तुय । 17 B इच्छिउ ।

[टिप्पनकरूपा व्याख्या]

न मृ(म्रि)यते; धुक्खंती अग्निरिव तिष्ठामि । अत्रान्तरे, पथिकं मनो धृत्वा, पुनः पुनरपि नेत्रे स्पृष्ट्वा, फुल्लको भणितः ॥ १०७ ॥

[१०८] हे प्रिय ! मम हृदयं स्वर्णकारवद् वर्त्तते । यथा स्वर्णकारः प्रियोत्कण्ठया–अभीष्टलाभेच्छया स्वर्णमग्निना दग्ध्वा, जल(ले)न सिञ्चति, तथा शरीरस्वर्णं प्रियविरहस्मरणेनाग्निना दग्धम्, पुनः सङ्गमाशाजलेन सिञ्चितम् ॥ १०८ ॥

[१०९] पथिको भणति–व्रजतः पथि ममामङ्गलं मा कुरु, रुदित्वा रुदित्वा । पुनरश्रूणि संवर । सा प्राह–पथिक ! तवेप्सितं भवतु । अद्य गमनं सिद्ध्यतु । मया न रुदितम् । विरहाग्नेर्धूमाधिकत्वाल्लोचनश्र(स्र)वणं जातम् ॥ १०९ ॥

 [अवचूरिका] 

[१०७] आशाजलेन सिक्ता विरहाग्निना ज्वलन्ती न च जीवामि, नो म्रियामि, किन्त्वग्निरिव धुक्खन्ती तिष्ठामि । अत्रान्तरे मनो धीरयित्वा, नेत्रे स्पृष्ट्वा, फु(फु)ल्लको भणितः ॥

[१०८] हे प्रिय ! मम हृदयं स्वर्णकारवद् वर्त्तते । यथा स्वर्णकारः प्रियोत्कण्ठया–अभीष्टलाभेच्छया स्वर्णमग्निना दग्ध्वा जलेन सिञ्चति, तथा शरीरस्वर्णं प्रियविरहाग्निना दग्ध्वा पुनः सङ्गमाशाजलेन सिञ्चति ॥

[१०९] पथिको भणति–पथि व्रजतो म[म] माऽमङ्गलं कुरु । रुदित्वा पुनरश्रूणि संवर । सा प्राह–तवेप्सितं भवतु । अद्य गमनं प्रसिध्यतु । मया नो रुदितम् । विरहाग्नेर्धूमाधिक्याल्लोचनाद् स्रवणं जातम् ॥

पहिउ भणइ पसयच्छि[1] ! तुरियउ किं वज्जरहि,
रवि [2]दिणसेसि[3] पहुत्तु पइंजहि[4] दय करहि ।
जाहि[5] पहिय ! तुह[6] मंगलु[7] होउ[8] पुणन्नवउ,
पियह कहिय हिव[9] इक्क [10]मडिल अन्नु[11] चूडिलउ ॥ ११० ॥

तणु[12] दीउन्हसासि सोसिज्जइ[13],
अंसुजलोहु णेय सो सिज्जइ ।
हियउ पडक्कु[14] पडिउ दीवंतरि,
णाइ पतंगु पडिउ[15] दीवंतरि ॥ १११ ॥

1 A पसच्छि, B पसियच्छि । 2 B दिणि° । 3 C °सेस । 4 C पहुजय । 5 C जहि । 6 A तुय; B तुव । 7 C मंगल । 8 C हो । 9 A नास्ति 'हिव' । 10 A इक अडिल । 11 B C अनु; A अनु तह । 12 C तिणु । 13 B °सिज्जइं । 14 C पडिकु । 15 A B 'पडिउ पियंगु णाइ दीवंतरि' एतादृशः पाठः ।

[टिप्पनकस्था व्याख्या]

[११०] पथिको भणति - हे प्रसृतिप्रमाणलोचने ! तु(त्व)रितं कथय, किं संदेशकं दास्यसि । रविः - सूर्यः, अस्तं आयातः । ममोपरि दयां कृत्वा प्रेषय । सा आशीः(°शिषं)दत्त्वा कथयति - जा(या)हि त्वम् । तव पुनः पुनर्नवो मङ्गलो भवतु । मम प्रियस्याग्रे एकं अ(म)डिल्लं अन्यत् चूडिलकं कथनीयम् ॥ ११० ॥

[१११] तनु दीर्घोष्णु(ष्ण)श्वासैः सोष्य(शुष्य)ते, अश्रुजलौघस्तु तस्मादुत्पन्नोऽपि न च सो(शु)ष्यते - इति महदाश्चर्यम् । मम हृदयं द्वीपान्तरे पतितं - शून्यं जातमित्यर्थः । मन्ये पतङ्गो द्वी(दी)पमध्ये पतितः, सोऽपि मृ(म्रि)यते ॥ १११ ॥

मडिल्लच्छन्दः । तल्लक्षणम् -

"जमक्कु होइ जहि विहु पय जुत्तउ । मडिल्लछंदु तं भन्नुणि वुत्तउ ॥"

[अवचूरिका]

[११०] पथिको भणति - हे प्रसृताक्षि ! त्वरितं किंचिद् वद । रविर्दिनशेषं प्राप्तः । दयां कृत्वा मां विसर्जय । सा प्राह - हे पथिक ! व्रज, तव पुनर्णवं माङ्गल्यं भवतु । प्रियायैकां म(म)डिल्लां अन्यत् चूडिल्लकं च वदेः ॥

[१११] तनु दीर्घोष्णश्वासैः सोष्य(शुष्य)ते । असु(अश्रु)जलौघस्तु तस्मादुत्पन्नोऽपि न च शुष्यत इति महाश्चर्यं (? महदाश्चर्यम्) । मम हृदयं द्वीपान्तरे पतितं - शून्यं जातमित्यर्थः । मन्ये पतङ्गो दीपमध्ये पतितः । सोऽपि म्रियते ॥

उत्तरायणि [1]वड्ढिहि दिवस,
णिसि दक्खिण[2] इहु[3] पुव्व[4], णिउड्डउ[5] ।
दुन्निय वड्ढहिं[6] जत्थ पिय,
इहु तीयउ[7] विरहायणु[8] होइयउ ॥ ११२ ॥

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गयउ दिवसु थिउ सेसु पहिय ! गमु[9] मिल्हियइ,
णिसि अत्थमु[10] बोलेवि दिवसि[11] पुणु[12] चल्लियइ ।
बिंब्राहरि[13] दिण[14]बिंब[15]जुन्ह[16] गोसिहि[17] चलइ[18],
तो [19]जाइअइ अ कज्जि मइ[20] अइआवलइ*,
जइ न रहहि इणि ठाइ[21] पहिय ! इच्छहि गमणु[22],
चूडिल्लउ खडहडउ पियह गाहाइ[23] भणु ॥ ११३ ॥

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1 C वड्ढहि । 2 C दक्खिण, B दखण । 3 C इय । 4 C पुव्वि । 5 C निउवड । 6 A वत्थहि । 7 A तीयउ । 8 A विरहाइणु, C तुअ विरहायण । 9 C गम । 10 C अत्थिमु । 11 C दिविसि । 12 C पुणि । 13 B बिंबाहर । 14 B C दिणि । 15 C विंबु । 16 C जुनु । 17 B गोसहिं । 18 C चलइ । 19 A जायइ अकज्जि । 20 B ममइ, A मइ अ । * C आदर्शे एव पाद 'रहणि तो जाइ हउ कज्जिहिं आवलउ' एतादृशो लभ्यते । 21 B C ठाइ । 22 B गवणु । 23 A गाइ भमणु ।

[टिप्पनकरूपा व्याख्या]

[११२] सर्वकालस(स्य) तु सत्वामाह–उत्तरायणे दिवसा वर्द्धन्ते रात्रयो हीयन्ते, दक्षिणायने रात्रयो वर्द्धन्ते दिवसा हीयन्ते । यत्र द्वे वर्धेते तन्मन्दे दप. त्रि(तृ)तीय[:] विरहायनो जात. । द्वयोर्हानौ तुर्यः सुखायन., चकारात् ॥ ११२ ॥

चोडियाल्य छन्दः । तल्लक्षणम्–

"दोहाछदु जि दु दल पढि मत ठविज्जहि पंच सु केहा ।
चूडिल्लउ त बुह मुणहु गुल्हु पयपइ सच्चु सु एहा ॥"

दोधकच्छन्दसं पठित्वा प्रान्ते प्रान्ते पञ्च पञ्च मात्रा न्यसन्ते । चोडियाल्को भवति ॥

[११३] दिवसो गत , स्थितः शेष (प.) । हे पथिक ! गमनं मुच्यताम् । निशां

[अवचूरिका]

[११२] उत्तरायणे दिवसा वर्धन्ते, रात्रयो हीयन्ते, दक्षिणायने रात्रयो वर्धन्ते च दिवसाः । यत्र द्वे वर्धेते तन्मन्ये–एषस्तृतीयो विरहायनो जात । द्वयोर्हानौ तुर्यं सुखायनश्चकारात् ॥

[११३] हे पथिक ! दिवसो गत–स्थितशेषो जात । गमन मुच्यताम् । निशासमयं

फलु[1] विरहग्गि पवासि तुअ[2],
पाइउ अम्हिहि[3] जाइ पियह भणु ।
चिरु[4] जीवं तउ लद्धु वरु,
हुअउ संवच्छरतुल्लउ[5] इक्कु दिणु ॥ ११४ ॥

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जइ पिम्मविओय[6] विसुंठलयं हियय़ं,
जइ अंगु [7]अणंगसरेहि हयं णिहुयं ।
जइ बाहजलोह[8]कवोलरयं णयणं,
जइ णिच्च मणंमि वियंभियय़ं मयणं[9] ॥ ११५ ॥

*

1 A फल । 2 A तुय । 3 A अम्हह । 4 A चिर । 5 C समरतुल्लउ । 6 A विओइ ।
7 C अणंगु स° । 8 B C कओल° । 9 B णिच्च मण वियंभिय मयणं ।

[टिप्पनकरूपा व्याख्या]

निर्गमयित्वा वासरे पुनश्चल्यताम् । पथिकः प्राह–बिम्बाधरे ! दिनबिम्बज्योत्स्ना गोसे–प्रभाते ज्वलति । अतः कारणाद् रात्रावेव कार्ये उत्सुके मया गम्यते । पुनः सा प्राह–हे पथिक ! यद्यस्मिन् स्थाने न तिष्ठसि–गमनमिच्छसि, तदा एकं चूडिलकं पद्धडं च गाथां भणेः ॥ ११३ ॥

[११४] हे प्रिय ! तव प्रवासे विरहाग्नेः सकाशात् फलं प्राप्तं इति गत्वा प्रियं भण । किं तत्–चिरंजीवी वरः प्राप्तः । यदेकोऽपि वासरः संवत्सरप्रमाणो जातः ॥ ११४ ॥

[११५]......[अस्य पद्यस्य व्याख्या नोपलभ्यते मूलादर्शे ।]

[अवचूरिका]

बोलयित्वा–निर्गमयित्वा, दिवसे पुनश्चल्यताम् । हे बिम्बाधरे ! दिनबिम्बज्योत्स्ना–आतापो गोसे–प्रभाते ज्वलति । मयाऽत्यौत्सुक्ये कार्ये गम्यते । पुनः सा प्राह–यद्यस्मिन् स्थाने न तिष्ठसि, हे पथिक ! यदि गमनमिच्छसि, तदा चूडिलकं, रड्डड्डकं, गाथां च प्रियाय भणेः ॥

रड्डड्डच्छन्दोलक्षणं यथा–

सगण इक पीम य टंर दुअं भणिय, लहु चालीस पीर गुरु [illegible] ।
[illegible] णिसु पसिद्धरय, अवहट्ठाणे [illegible] य तं मदिर ॥ १ ॥

[११४] हे प्रिय ! तव प्रवासे विरहाग्नेः फलं प्राप्तमिति गत्वा प्रियं भण । किं तत् ? चिरंजीवी वरः प्राप्तः । यदेकोऽपि वासरः संवत्सरतुल्यो जातः ॥

[११५] यदि मे प्रियवियोगे हृदयं विसंस्थुलम्, यदङ्गमनङ्गशरैर्निभृतं यथा हतम्, यदि बाष्पजलौघकपोलरतं नेत्रम्, यदि मनसि नित्यमपि मदनं विजृम्भितम्, तथापि जीव्यते ॥

ता पहिय ! केम णिसि समए पाविज्जइ निवद्द य[1] तह णिद ।
जीविज्जइ जं पियविरहणीहि दिवसाइ[2], तं चुज्जं ॥ ११६ ॥

* * *

पहिउ भणइ कणयंगि ! सयलु[3] जं तुम्हि कहिउ,
अन्नइ जं मइ दिट्ठु[4] पयासिसु तं अहिउ ।
पउमदलच्छि पलट्टिहि[5] इच्छहि णियभुवणु[6],
हउ[7] पुणि मग्गि पयट्टउ भजि म मह गमणु[8] ।
पुव्वदिसिहि[9] तमु पसरिउ, रवि अत्थमणि[10] गउ ।
णिसि कट्ठिहि गम्मियइ, मग्गु दुग्गमु[11] सभउ ॥ ११७ ॥

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1 B C निव्वुइय । 2 C दिवसे नि । 3 C सयल । 4 B ईट्ठु । 5 A पलट्टहि, B पलुट्टहिं । 6 C °भुवण । 7 A हउ । 8 B गवणु । 9 B पुव्वदिसउ । 10 B अथवणि । 11 C अइदुग्गु भउ ।

[टिप्पनकरूपा व्याख्या]

एतत् खडहडकच्छन्द । लक्षणम्-

"सगणा इय वीस य छदु धुव भणिय, लहु चालीस [वीस] गुरू सुमणोहरय ।
सडहडयनामेहि निच पसिद्धपय, अइवलहु नामि दुईय य त कहिय ॥"

विंशति सगणा, लघु चत्वारिंशत्, विंशति गुरव । अतिपल्लहो नाम- द्वितीय नाम ।

[११६] तावत् हे पथिक ! निशि निर्वृति[ ] निद्रा च कथ प्राप्यते । यत् प्रियविरहिताभि कैश्चित् (केचिद्) दिवसा जीव्यन्ते तदेवाश्चर्यम् ॥ ११६ ॥

[११७] पथिको भणति-हे कनकाङ्गि ! यत् त्वया सकल कथितम्, अन्यत् यन्मया दृष्ट वृत्तान्तम्, तस्मादधिक प्रकाशयिष्ये । हे पद्मदलाक्षि ! निजभवने प्रयाहि । अह पुनर्मार्गे प्रवर्त्तामि । मम कृते मार्गो दुर्गमो वर्तते, सन्यश्च सभय ॥ ११७ ॥

[अवचूरिका]

[११६] तावद् हे पथिक ! निशि निवृत्ति, निद्रा च कथ प्रयाति(प्राप्यते), यत् प्रियविरहिताभि केश्चिद्दिवसा जीव्यते तदेवाश्चर्यम् ॥

[११७] पथिको भणति-हे कनकाङ्गि ! यत्त्वया सकल कथितम्, अन्यद् यन्मया दृष्टं, तत् सविशेष प्रकाशयिष्ये । हे पद्मदलाक्षि ! व्याघुट, निजभवन गच्छ । अह मार्गे प्रवर्तामि । मम गमन मा भञ्जय । पूर्वदिशस्तम प्रसृतम् । रविरस्तमन गत । निशि कष्टेन गम्यते । मार्गो दुर्गम सभयश्च ॥

पहियवयण[1] आयन्निवि[2] पिम्मविओइरिय[3],
ससि उसासु दीहुन्हउ पुण खामोयरिय[4],
अंसुकणोहु कवोलि[5] जु किम्मइ[6] कुइ रहइ,
णं विद्दुमपुंजोवरि मुत्तिउ सुइ सहइ[7] ।
कहइ रुवइ[8] विलवंती पियपावासहइ[9],
भणइ[10] कहिय[11] तह पियह इक्कु[12] खंधउ दुवइ[13] ॥११८॥

*

मह[14] हियंय[15] रयणनिहीं, महियं गुरुमंदरेण तं णिच्चं† ।
उम्मूलियं असेसं, सुहरयणं[16] कड्डियं[17] च तुह पिम्मे ॥ ११९ ॥

1 A पयणु । 2 C आयन्नवि । 3 A °विउइरिय; B वियोउरिय । 4 A खामोइरिय । 5 C कवलि; B कवोलिहि । 6 C केमइ । 7 B सहइं । 8 B रुयइ । 9 C °पावासहय; B °पासह । 10 B भणइं । 11 B कहिय सहिय तर । 12 A इक; B इक्कगु । 13 C दुवय । 14 B मम । 15 C रइणि° । † A आदर्शे 'महियं तुह विरहमंदरे णिच्चं ।' एतादृशः पाठः । 16 C °रइणं; B °रयणा । 17 A B कड्डियाइं ।

[टिप्पनकरूपा व्याख्या]

[११८] पथिकवचनं श्रुत्वा प्रेमवियोगितया क्षामोदर्या दीर्घोष्म(ष्ण)श्वासो मुक्तः । तस्मिन्नवसरे अश्रुकण(णो)घः यः कोऽपि कपोले तिष्ठति, तन्मन्ये विद्रुमपुञ्जोपरि मौक्तिकं सो(शो)भते । ततः प्रियप्रवासहता रोदिति विलपन्ती पथिकाय कथयति-एकं स्कन्धकं द्विपदं च प्रियं वदेः ॥ ११८ ॥

[११९] मम हि(हृ)दयमेव रत्ननिधिः । तत् तव गुणविरहमन्दरेण नित्यं मथितम् । उन्मूल्य सुखरत्नं समग्रं निष्कासितम् ॥ ११९ ॥

द्विपदीछन्दः । तल्लक्षणम्-

पढमगणे कलछक्कं चउक्कला पंच हुंति कमसेा ।
गुरुमज्झसन्वलहुया दुवईए बीयछट्ठंसा ॥ १ ॥

[अवचूरिका]

[११८] पथिकवचनं श्रुत्वा प्रेमवियो(यो)गवत्या क्षामोदर्या दीर्घोष्णः श्वासो मुक्तः । तस्मिन्नवसरेऽश्रुकणो यः कोऽपि कपोले तिष्ठति, तन्मन्ये विद्रुमपुञ्जोपरि मौक्तिकं शोभते । ततः प्रियप्रवासहता रोद(दि)ति विलपं(प)न्ती पथिकाय कथयति-हे पथिक! एकं स्कन्धकं द्विपदं च प्रियं-भर्तारं वदेः ॥

[११९] मम हृदयमेव रत्ननिधिः । तत्तव गुणविरहमन्दरेण नित्यं मथितम् । उन्मूल्य सुखरत्नं निष्कासितम् ॥

मयणसमीरविहुय[1] विरहाणल[2] दिट्ठिफुलिंगणिब्भरो,
दुसह[3] फुरत तिव्व मह हियइ[4] निरतर झाल[5] दुद्धरो[6] ।
अणरइछारुछित्तु पच्छिह्नइ तज्जइ ताम दङ्गए[7], '
इहु अचरिउ तुज्झ[8] उक्कठि सरोरुह[9] अम्ह वङ्गए ॥ १२० ॥

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खधउ दुवइ[10] सुणेवि[11] अगु रोमचियउ,
णेय पिम्म[12] परिवडिउ[13] पहिउ मणि[14] रजियउ[15] ।
तह [16]पय जपइ मियनयणि सुणिहि[17] धीरि[18] खणु[19],
किहु पुच्छउ ससिवयणि पयासहि[20] फुड[21] वयणु ॥१२१॥

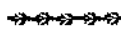
*

1 A °मिहूय° । 2 B °हानलि । 3 B C दुसहु फुरंतु । 4 C हियय । 5 B झाल । 6 C दुद्धरे । 7 B दइयए । 8 A तुम्ह । 9 C सरोरुहु । 10 A दुवेइ । 11 B सुणेविणु । 12 B पिमु । 13 C परिवड्डियउ । 14 A मण । 15 B रंचियउ । 16 A C तह जपइ । 17 A सुणि तह C सुणहि । 18 C धीरयइ । 19 A C खण । 20 B पयासइ । 21 B फुडु ।

[टिप्पनकरूपा व्याख्या]

[१२०] मदनसमीरणेन विधूतो विरहानलो वर्त्तते । कीदृश -दु(द)ष्टिफुलिंगैः निर्भरः-भृत इत्यर्थ । तीव्र मम हि(ह)दये स्फुरन् ज्वलन् । पुन कीदृशः-नि[र] तरज्वालादुर्धर । पुनः-अरतिरक्षायुक्तः । मा परलोकाय प्रेरयति । तदकुर्वन्ती तर्जयति वर्द्धते । परमेतदाश्चर्यं तवोत्कण्ठया सरोरुह वर्द्धते । अहो कमल कथ वर्द्धते ?-अत्र तु सरोरुह श्वास (श्वासम्) ॥ १२० ॥

[१२१] स पथिक स्कन्धक द्विपदीं च श्रुत्वा, अङ्गे रोमाञ्चकञ्चुको बभूव । तथा प्रेमो(म) न गत (तम्) । तथा पथिकस्य मनो रञ्जित (तम्) । तथापि हे मृगनेत्रे ! मनो धीरय(यि)त्वा कानिचित् पदानि जल्प । पुन, तथाऽह किञ्चिद् पृच्छामि । यदि शशिवदने ! स्फुट-प्रकट प्रजल्पसि ॥ १२१ ॥

 [अवचूरिका] 

[१२०] मदनसमीरणेन विधूतो विरहानलो वर्त्तते । कीदृश -दृष्टिस्फुलिङ्गैर्निर्भर -भृत इत्यर्थ । तीव्र मम हृदये स्फुरन् ज्वलन् । पुन कीदृशः-निर तरज्वालादुर्धर । पुनररति रक्षायुक्त । मां परलोकाय प्रेरयति । तदकुर्वन्ती त्रज(तर्ज)यति वर्द्धते दहति च । परमेतदाश्चर्यं तवोत्कण्ठया सरोरुह वर्द्धते । अत्र तु सरोरुह श्वासम् ॥

[१२१] स्कन्ध द्विपदीं च श्रुत्वा अङ्ग रोमाञ्चितम्, प्रेम नैव परिपतितम् । पथिको मनसि रञ्जित । तां प्रति जल्पति-शृणु, क्षण धीरा भव, हे शशिवदने ! किमपि पृच्छामि, स्फुटं-प्रकट यदि प्रकाशयसि ॥ द्विपदीछन्दोलक्षण यथा-

पढमगणे कलछक्क चउक्कला पच इति क्रमकंता ।
गुरुमज्झसमव्वलहुआ दुवइए बीयछट्ठमा ।

णवघणरेहविणग्गय[1] निम्मल[2] फुरइ करु,
सरय[3] रयणि[4] पच्चक्खु[5] झरंतउ[6] अमियभरु।
तह चंदह जिणणत्थु[7] पियह संजणिय सुहु,
कइयलग्गि[8] विरहग्गिधूमि[9] झंपियउ[10] मुहु ॥ १२२ ॥
वंककडक्खिहि[11] तिक्खिहि[12] मयणाकोयणिहिं[13],
भणु वट्टहि कइ[14] दियहि झुरंतिहिं[15] लोयणिहिं।
जालंधरि[16] व सकोमलु[17] अंगु सोसंतियह[18],
हंससरिस सरलयवि गयहि लीलंतियह[19] ॥ १२३ ॥
इम[20] दुक्खह तरलच्छि कांइ[21] तइ[22] अप्पियइ[23],
दुस्सह[24] विरहकरवत्तिहि[25] अंगु करप्पियइ[26]।

1 C °विणगगउ। 2 C निम्मलु। 3 A सरइ। 4 A रइणि। 5 A पच्चक्ख। 6 B झुरंतउ। 7 C जिणगत्थ। 8 A कईअ अग्गि। 9 B नास्ति 'धूमि'। 10 C कंपियउ। 11 B C °कडिक्खिहि। 12 A तिक्खि, B तिक्खहि। 13 A मयणुकोयणिहि, B C कोइणिहि। 14 A कय। 15 A झुरंतउ। 16 C जालधर। 17 A B सकोयलु। 18 C झुसतियह। 19 C लीलतियहि। 20 B इमइ दुक्ख। 21 A B काइ। 22 A तणु। 23 A अप्पीअइ। 24 C दुसहु विरहु। 25 C करवितिहि। 26 A करीप्पीअइ।

[टिप्पनकरूपा व्याख्या]

[१२२] नूतनमेघरेखाविनिर्गतचन्द्रवद् निर्म्मलं तव वदनं वर्त्तते। यथा रजन्यां अत्त(स्य)क्षो अमृतकरो अमृतं झू(झ)रन् सो(शो)मते। तद् वदनं चन्द्रसदृक्षं कं दिनमारभ्य विरहाग्नौ झपितः(तम्)-श्यामीकृत(तम्) इत्यर्थः ॥ १२२ ॥

[१२३] वद कं दिनमारभ्य वक्रकटाक्षतीक्ष्णाभ्यां मदेन कूणिताभ्यां वर्षन्ती वर्त्तसे। कदलीवत् सकोमलदलं अङ्गं शोषयन्ती, हंससदृक्षां सलिलां गतिं सरलयन्ती कं दिनमारभ्य वर्त्तसे ॥ १२३ ॥

[१२४] कं दिनमारभ्य एवं दुरका(दुःखा)य तरलाक्षि। त्वया निजात्मा मर्प्यते।

[अवचूरिका]

[१२२] नवघनरेखाविनिर्गतनिर्मलस्फुरत्करः शरद्रजन्यां प्रत्यक्षमसृतभरं क्षरन् एवंविधो यश्चन्द्रः, तस्य जयमार्थं प्रियस्य संजनितसुखमेवं विशिष्ट मुखं कं दिनमारभ्य विरहाग्निधूमेण झम्पितम् ॥

[१२३] वक्रकटाक्षतीक्ष्णाभ्यां मदनाकोचनाभ्यामेवंविधाभ्यां लोचनाभ्यां भण कं दिनमारभ्य क्षरन्ती वर्त्तसे। आरम्भरी=कदलीवत् सकोमलमङ्गं शोषयन्ती वर्त्तसे। हंससदृक्षां गतिं सरलां कृत्वा लीलयन्ती वर्त्तसे। प्राय. छिप सकामा वक्रगतयः ॥

[१२४] हे तरलाक्षि! एवं-पूर्वोक्तप्रकारेण, त्वया-भवत्या अङ्गं दुःखाय किमित्यर्प्यते।

— ३ तृतीयः प्रक्रमः —

[अतो ग्रीष्मवर्णनम् ।]

णवगिम्हागमि पहिय[1] णाहु[2] जं पवसियउ[3],
करवि[4] करंजुलि सुहसमूह[5] मह णिवसियउ† ।
तसु[6] अणुअंचि[7] पलुट्टि[8] विरहहवितविय[9] तणु,
वलिवि पत्त[10] णियभुयणि विसंठुल[11] विहलमणु[12] ॥ १३० ॥

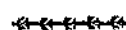
तह अणरइ रणरणउ[13] असुहु असहंतियहं[14],
दुस्सहु मलयसमीरणु मयणाकंतियहं[15] ।
विसमझाल झलकंत जलंतिय तिव्वयर,
महियलि[16] वणतिणदहण तवंति य तरणिकर[17] ॥१३१॥

1 C पहिए । 2 C गह । 3 C पविसिउ । 4 B करिवि । 5 B °समुहु । † C आदर्शे पतित एष पाद । 6 A तसु । 7 B °अचु । 8 B पल्लट्टवि । 9 A °तविउ । 10 C पत्ति । 11 C विहुलमण । 12 A °मपि । 13 C रणारणउ । 14 C असहुतयह । 15 C मयण-कतयह । 16 B महियल । 17 B तिव्वकर ।

[टिप्पनकरूपा व्याख्या]

[१३०] अथ ग्रीष्मर्तुवर्णनं कविराह–'णवगिम्हा०'–हे पथिक! नवग्रीष्मागमे नाथः प्रवसितः, तदैवाञ्जलिं कृत्वा–हास्यनमस्कारं कृत्वा सुखमपि प्रवसितम्। तदनु व्याघुट्य विरहाग्नितापिततनुर्या विसंस्थुल-विह्वलमानसा गृहमागता ॥ १३० ॥

[१३१] तथा अरतिं रणरणकं असुखं(खं) च सहन्त्या मम मदनार्त्ताया मलयसमीरणो दुःसहो बभूव । तथा तरणिकरा विषमज्वालया ज्वलन्तमहीतलवनतृणदाहकास्तपन्ते ॥ १३१ ॥

 [अवचूरिका] 

[१३०] अतो ग्रीष्मस्य व्याख्यामुराह–'णवगिम्हा०'–हे पथिक! नवग्रीष्मकालागमे नाथ प्रवशि(सि)त । तदैवाञ्जलिं कृत्वा–हास्यनमस्कारं कृत्वा सुखमपि प्रवशि(सि)तम्। तदनु व्याघुट्य विरहाग्नितापिततनुर्या विसंस्थुला विह्वलमानसा गृहमागता ॥

[१३१] तथा–अरतिं रणरणकं असुखं च सहन्त्या मम मदनार्त्ताया मलयसमीरणो दुःसहो जातः । तथा तरणिकरा विषमज्वालया ज्वलन्तमहीतलवनतृणदाहकास्तपन्ते ॥

जमजीहह णं चंचलु णहयलु[1] लहलहइ,
तडतडयड[2] धर तिडइ ण तेयह[3] भरु सहइ।
अइउन्हउ [4]वोमयलि पहंजणु जं वहइ[5],
तं झंखरु विरहिणिहि[6] अंगु फरिसिउ[7] दहइ॥ १३२॥
पिउ चावइहि[8] भणिज्जइ नवघण कंखिरिहिं[9],
सलिलनिवहु[10] तुच्छच्छउ[11] सरइ तरंगिणिहिं।
फलहारिण उन्नमियउ[12] अइसच्छयइ[13] सुहि,
कुंजरसवणसरिच्छ पहल्लिर[14] गंधवहि[15] ॥ १३३॥
तह पत्तिहि संसग्गिहि[16] चूयाकंखिरिय[17],
कीरपंति परिवसइ[18] णिवड[19], णिरंतरिय[20]।
लइ पल्लव झुल्लंति[21] समुट्ठिय करुणझुणि,
हुउ किय णिस्साहार पहिय [22]साहारवणि॥ १३४॥

[युग्मम्]

*

1 A णहीयलु। 2 C तडिहडि। 3 B नेहय C तेअह। 4 B वोमयलि। 5 B वहइ। 6 B विरहिणीहि, C विरहिणिअगु। 7 B फरसिउ, C फरिसउ। 8 C चावहि। 9 C किंखिरिहिं। 10 A °निवउ। 11 C तुच्छछहु। 12 C उन्नवियउ। 13 C अइसुच्छह। 14 B पहिल्लिर, C पहुल्लिर। 15 C गधविहि। 16 B सहयग्गिहि। 17 C चूयाकखिरिहि। 18 C °वयइ। 19 B निविड। 20 A णिवडतरिय, C निरंतरिहिं। 21 B झुल्ला। 22 C साहीर°।

[टिप्पनकरूपा व्याख्या]

[१३२] वितर्कं चञ्चल नभस्तलं यमजिह्वावल्लहलहति। तडत्तडत्तडदिति धरा सु(शु)ष्यन्ती-शब्दं करोति। तेजोभर न सहते। अत्युष्ण. प्रभञ्जनो वहति। झखरो डुडुंयालकनामा पवन विरहिणीनामङ्ग स्पृष्ट्वा दहति॥ १३२॥

[१३३-१३४] नवघनोत्कण्ठितैश्चातकै "प्रिय प्रिय" इति शब्दो भण्यते स। तरङ्गिणीषु सलिलप्रवाह[.]तुच्छाच्छ[.] सरति स। अथ पद्दसु पदेषु सहकार-वर्णनम्-फलभारेणोन्नमित शुभ सहकारवन अतिसच्छायति-अधिक शोभते।

[अवचूरिका]

[१३२] वितर्के-चञ्चल नभस्तल यमजिह्वावत् लहलहति। थडथडथडदिति धरा शुष्यन्ती-शब्द करोति। तेजोभर न सहते। अत्यष्ण(त्युष्ण)प्रभञ्जनो व्योमतले वहति। झसरो डुण्डया-लकनामा पवनो विरहिणीनामङ्ग स्पृष्ट्वा दहति॥

[१३३-१३४] नवघनोत्कण्ठितैश्चातकै "प्रिय प्रिय" इति शब्दो भण्यते स। तरङ्गिणीषु सलिलप्रवाह[]तुच्छाच्छस्सरति स। अथ पद्दसु पदेषु सहकारवणनम्-फलभारेणोन्नमित

[अथ वर्षावर्णनम् ।]

इम तवियउ[1] बहु गिंभु कह[2] वि मइ[3] बोलियउ,
पहिय पत्तु पुण[4] पाउसु[5] धिट्ठु ण पत्तु पिउ ।
चउदिसि[6] घोरंधारु पयस्उ गरुयभरु,[7]
गयणि गुहिरु घुरहुरइ[7] सरोसउ अंबुहरु[8] ॥ १३९ ॥
पउदंडउ[9] पेसिज्जइ[10] झाल [11]झलकंतियइ,
भयभेसिय अइरावइ गयणि खिवंतियइ ।
रसहि सरस वव्वीहिय[12] णिरु तिप्पंति[13] जलि,
बगह[14] रेह णहि रेहइ णवघण जंति[15] तलि ॥ १४० ॥
गिंभ[16] तविण[17] खर ताविय बहु[18] किरणुक्करिहिं[19],
पउ पडंतु पुक्खरहु[20] ण मावइ पुक्खरिहिं[21] ।

1 C तविउ । 2 A कहव, B कह वरि । 3 B नास्ति, C मुइ । 4 B पुणु । 5 C पावसु । 6 A चउदिसु, C चहुदिसि । 7 C घुरहु° । 8 A B अंबहरु । 9 °डडउ । 10 C पेशिय । 11 A झलक° । 12 A वव्वीहिय B बावीहिय, C वव्वीहयं । 13 B तिप्पति । 14 A B बयह । 15 C णवघ जत । 16 B गिम्ह° । 17 C तविणु, B तवणि । 18 B C 'बहु' नास्ति । 19 B किरणुक्करकिरिहि । 20 B पुप्फरहु । 21 B पुप्फरिहि, C पुखरहि ।

[टिप्पनकरूपा व्याख्या]

[१३९] अथ वर्षावर्णनामाह – एवं ग्रीष्मो बहुतप्तः – अत्युष्णः कष्टे कृत्वा मया निर्गमितः । तदनु वर्षाकालः प्राप्त, पर धृष्टो न प्रियः । चतुर्दिक्षु घोरान्धकारो गुरुभर(र) प्रपन्नोऽम्बुधरो गगने सरोसं(ष) यथा गर्जति ॥ १३९ ॥

[१४०] भयभीषणया ऐरावत्या गगने द्योतन्त्या ज्वालावद् देदीप्यमानया पगदण्डगाथरणमार्गो दृश्यते । वप्पीहकाः सरसं रसन्ति, नितरां जलेन [तृ]प्यन्ति । अन्यच्च – नभसि नवघनतले गच्छन्ती बकाना श्रेणि. शोभते ॥ १४० ॥

[१४१] ग्रीष्मतपनखरततकिरणोत्कर्षसम्बधि पयः पुष्करात् पतत् पुष्करणीषु

[अवचूरिका]

[१३९] अथ वर्षावर्णनमाह – एव ग्रीष्मो बहुतप्त – अत्युष्ण कष्ट कृत्वा मया निर्गमितः । तदनु वर्षाकाल प्राप्त, [परं] धृष्टो न प्रिय । चतुर्दिक्षु घोरान्धकारो गुरुभर प्रपन्नोऽम्बुधरो गगने सरोष यथा गर्जति ॥

[१४०] भयभीषणया ऐरावत्या विद्युता गगन द्योतन्त्या ज्वालावद्देदीप्यमानया पगदण्डस्मरण-मार्गो दृश्यते । मयूरीहका सरस रसन्ति, नितरां जलेन तृप्यन्ति । अन्यच्च – नभसि नवघनतले गच्छन्ती बकानां श्रेणि शोभते ॥

[१४१] ग्रीष्मतपनखरतप्तकिरणोत्कर्षसम्बन्धि पय पुष्करादवैतत् पतत् पुष्करीषु – नदीषु न

पयहत्थिण किय पहिय पयहि[1] पवहंतयह[2],

पइ[3] पइ पेसइ[4] करलउ गयणि[5] खिवंतयह[6] ॥ १४१ ॥

णिवडलहरि घणअंतरि संगिहिं[7] दुत्तरिहिं[8],

करि करयलु[9] कल्लोलिहि गज्जिउ वरसरिहिं[10] ।

दिसि पावासुय[11] थक्किय णियकज्जागमिहिं,

गमियइ[12] णामिहिं[13] मग्गु पहिय ण तुरंगमिहिं ॥१४२॥

कद्दमलुल[14] धवलंग विहाविह सज्झरिहि[15],

तडिनए वि[16] पयभरिण अलक्ख सलज्जरिहि[17] ।

हुउ[18] तारायणु अलखु वियंभिउ तमपसरु,

छन्नउ[19] इंदोएहि निरंतरु[20] धर सिहरु[21] ॥१४३॥ [क्षेपक ?]

1 B पइहि, A पहिहि । 2 A पवहतयहि, B पवहतियह, C पवहतियह । 3 C पय पय । 4 C पेसउ । 5 C गयण । 6 A खिवतियहि, B खिवतियह । 7 C संगिण । 8 B C दुत्तरहिं । 9 B कलयलु, C करयरु । 10 C वरसरहि, A सुरवरिहिं । 11 B पवासुइय । 12 C गमियइ । 13 B नाविह । 14 A कईयसलिल, C कद्दमलल्लु । 15 A B °झरहि । 16 B तडिनएहि, A तडविएइ । 17 B सलजरहिं, C सलिज्जिरिहि । 18 B हुव, C हुय । 19 B छन्नउइअवोइहि, C छन्नउइदवएहि । 20 B नास्ति । 21 C धरसिहरि, A सिहरधरु ।

[टिप्पनकरूपा व्याख्या]

न माति । यतः–'सहस्रगुणमुच्छ्रष्टु(त्स्रष्टु)मादत (त्ते) हि रस रविः' । तथा च पथि प्रयसन्तः पथिकाः पयोभिः पदत्राणहस्ताः कृताः । गगने विद्युता करलः पगदण्डको दृश्यते, नान्यथा ॥ १४१ ॥

[१४२] कल्लोलैर्निबिडलहरीघनान्तरसंसर्गेण दुस्तरैर्वरसरितासु गर्जितम् । दिशः प्रयासतः [स्थिताः] । अथ चेत् कार्यागमे प्रयासः, तदा नौभिर्गम्यते न तुरङ्गमैः ॥ १४२ ॥

[१४३] क्षेपकम्–धरा स्त्री मेघभर्त्ता(र्त्रा)गमे, यथा स्त्रीभर्तृसङ्गमे श्रीखण्ड-विलेपनं करोति । पार्श्वायाच्छादयति सलज्जत्वात् । तारा-आयतने–नेत्रे अलक्षे

 [अवचूरिका] 

माति । यत –'सहस्रगुणमुत्स्रष्टुमादत्ते हि रसं रविः' । तथा च पथि प्रवसन्तः पथिकाः पयोभि पदत्राणहस्ता कृता । गगने विद्युता करल पगदण्डको दृश्यते, नाऽन्यथा ॥

[१४२] कल्लोलैर्निबिडलहरीघनान्तरसंसर्गेण दुस्तरैर्वरसरितासु गर्जितम्, दिशः प्रवाश(स)त-स्थिता । अथ चेत् कार्यागमे प्रवासस्तदा नौभिर्गम्यते न तुरङ्गमै ॥

[१४३] क्षेपक.–धरा स्त्री मेघभर्त्रागमे, यथा स्त्री भर्तृसङ्गमे श्रीखण्डविलेपनं करोति ।

अरु[1] मिल्हवि[2] सलिलद्दहु तरुसिहरिहि चडिउ,
तंडवु[3] करिवि सिहंडिहि[4] [5]वरसिहरिहि रडिउ[6] ।
सलिलिहि[7] वर[8] सालूरिहि फरसिउ[9] रसिउ सरि[10],
कलयलु कियउ कलयंठिहि चडि चूयह[11] सिहरि ॥१४४॥

णाय णिवड पह रुद्द फणिंदिहि[12] दह[13] दिसिहि,
हुइय[14] असंचर मग्ग महंत महाविसिहि[15] ।
पाडलदलपरिखंडणु नीरतरंगभरि,
उल्लड गिरिसिहरिहि हंसिहि करुणसरि ॥ १४५ ॥

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1 A चउ । 2 A मिल्हिवि । 3 A तंडउ, C तंडवु । 4 C सिहण्डिहि । 5 C वर॰ । 6 C रल्लउ । 7 A सलिलिहि, C सलिलहि । 8 C वरि । 9 A फरसउ; C फरिसिउ । 10 A B सरु । 11 B चूयई, C चूयह । 12 C [ष] णिंदहि । 13 C दस । 14 B हुईय । 15 B C महव्विसहि ।

[टिप्पनकरूपा व्याख्या]

करोति–आच्छादयति । तमःप्रसरमीप्सति । कौसुम्भं वस्त्रं परिदधाति । धरा स्त्री, मेघमर्दसद्म इति विचेष्टितमत्र भावः ॥ १४३ ॥

[१४४] सलिलद्रहं त्यक्त्वा तरुसिघ(शिख)रे चकैरारूढम् । ताण्डवं नृत्यं कृत्वा वरसिघ(शिख)रिषु–पर्वतेषु शिखण्डिभिः रटितम् । श(स)लिलेषु शालूरैः पुर(पट)पस्वरेण स(श)ब्दितम् । कलकण्ठीभिश्चूतशिखरमारुह्य कलकलशब्दः कृतः ॥ १४४ ॥

[१४५] नागैः–सर्पैः फणीन्द्रैः–फणयुक्तैः महाविषैः निबिडं यथा दश[सु]दिक्षु पन्था रुद्धः । मार्गः असञ्चरो जातः । नीरतरङ्गभरेण पडला (पाडल) दलखण्डनं जा(जा)तम् । अन्यच्च, हंसैः गिरिसिघ(शिख)रे करुणस्वरं यथा रुदितम् ॥ १४५ ॥

[अवचूरिका]

पार्श्वोवाच्छादयति, सत्त्वाचारात्, तारा-आयतनेऽस्मै करोति–आच्छादयति, तमः प्रसरमीप्सति, कौसुम्भं वस्त्रं परिदधाति । धरा स्त्री, मेघमर्दसद्म इति विचेष्टितमत्र भावः ॥

[१४४] सलिलद्रहं त्यक्त्वा तरुशिखरे चकैरारूढम् । ताण्डवं नृत्यं कृत्वा वरशिखरिषु–पर्वतेषु शिखण्डिभी रटितम् । सलिलेषु शालूरैः पु(प)रुषस्वरेण शब्दितम् । कलकण्ठीभिः–कोकिलाभिश्चूतशिखरमारुह्य कलकलशब्द(:) कृतः ॥

[१४५] नागैः फणीन्द्रैश्च दशसु दिक्षु निबिडं यथा पन्था रुद्धः । महाविषैः पन्नीवैर्मार्गोऽसंचरो जातः । नीरतरङ्गभरेण पाडलदलपरिखण्डनं जातम् । हंसैर्गिरिशिखरे करुणस्वरेण "उ" इत्यभिकं रुदितम् ॥

मच्छरभय[1] संचडिउ[2] रन्नि[3] गोयंगणिहि,
मणहर[4] रमियइ[5] नाहु रंगि[6] गोयंगणिहि† ।
हरियाउलु[7] धरवलउ कयंबिण[8] महमहिउ,
किमउ भंगु अंगंगि अणंगिण[9] मह अहिउ[10] ॥ १४६ ॥
विसमसिज्जविलुलंतिय[11] अइदुक्खिन्नियइ[12],
अलिउलमाल विणमाय सर पडिभिन्नियइ[13] ।
अणिमिसनयणुव्विन्निय[14] णिसि जागंतियइ,
वत्थु[15] गाह किउ[16] दोहउ णिइ[17] अलहंतियइं ॥ १४७ ॥
झंपवि[18] तम वद्दलिण दसह[19] दिसि छायउ अंबरु,
उन्नवियउ[20] घुरहुरइ[21] घोरु घणु किसणाडंबरु ।

1 B °भइ । 2 B संचरिउ । 3 B रंनि । 4 B मणहरु । 5 A रमीयइ । 6 B रंगिचंगि । † पतित एषः पादः C आदर्शे । 7 C हरियाल्उ । 8 C कयंविणि । 9 B अणंगिहि । 10 A हियउ । 11 C विलुलंताय । 12 C दुक्खिन्नयइ, B दाखिन्नियइ । 13 C °भिन्नयइ । 14 A B °नयणोविन्निय । 15 A वत्थ; B वत्थू । 16 C कीइ । 17 B निंद । 18 A झंपिवि । 19 A दहहि । 20 A उन्नमियउ । 21 C घुरुहरइ ।

[टिप्पनकरूपा व्याख्या]

[१४६] मच्छर[भ]याद् गवां व्रजै[ः] स्थले आरूढम् । गोपाङ्गनाभिर्मधुरं गीतं गीयते । हरिताऽऽकुलं धरावलयं कदम्बेन सुगन्ध(न्ध्य)ति । अनङ्गेन ममाधिक[ः] अङ्गभङ्गः कृतः ॥ १४६ ॥

[१४७] रात्रौ विषमसिज्जा(शय्या)यां मया लुलन्त्या एकाकिन्या निद्रा गमिता । सरोवरे कमलानां मध्ये अलिकुलमाला सङ्कुचिता जाता । मया अनिमिषं रात्रौ जागरणः कृतः । वस्तुक–गाथा–दोधकैर्निद्रामलभन्त्या रात्रिर्निर्गमिता ॥ १४७ ॥

[१४८] भो पथिक ! श्यामवद्दलैः दशदिशि व्याप्य आकाश आच्छादितः । गगने उन्नवि(मि)तो घुरहुरति घनो मेघः कृष्णाडम्बरः । आकाशमार्गे नभोवल्ली–

 [अवचूरिका] 

[१४६] मच्छरभयाद् गवां व्रजैः स्थले आरूढम् । गोपाङ्गनाभिर्मधुरं गीतं गीयते । हरिता-कुलं धरावलयं कदम्बेन सुगन्धितम् । अनङ्गेन समधिकमङ्गभङ्ग[ः] कृतः ॥

[१४७] विषमसद्या (शय्यायां) विलुलन्त्या अतिदुःखक्षीणया अलिकुलमालाविनिर्गतस्वर-प्रतिभिन्नया अनिमिषनयनोद्विग्नया निशि जागर्त(ग्रत)या निद्रामलभन्त्या वस्तुको गाथा दोधकश्च कृतः ॥

[१४८] वर्दलेन तमो अन्धं झम्पित्वा–आक्रम्य, दस(श)सु दिक्षु अम्बरमाकाशमाच्छा-दितम् । घन उन्नमितो घोरं यथा कृष्णाडम्बरं घुरहरति–गर्जति । नभोवल्ली–विद्युत् नभोमार्गे

णहहमग्गि[1] णहवल्लिय[2] तरल[3] तडयड्डि[4]वि तडक्कइ,

दद्दुररडणु रउद्दु सद्दु कुवि[5] सहवि ण सक्कइ ।

निवड[6] निरंतर[7] नीरहर[8] दुद्धर घरधारोहभरु ।

किम सहउ[9] पहिय सिहरट्ठियइ[10] दुसहउ[11] कोइल रसइ सरु ॥१४८॥

उल्हवियं गिम्हहवी धारानिवहेण पाउसे[12] पत्ते[13] ।

अचरियं मह[14] हियए[15] विरहग्गी तवइ अहिय[य]रो[16] ॥ १४९ ॥

गुणणिहि जलबिंदुब्भवहि[17], ण गलत्थिय लज्जंति ।

पहिय[18] जं थोरंसुइहि[19], थण थड्डा[20] उज्झंति[21] ॥ १५० ॥

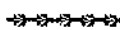
1 A णहमग्गिहि, C °मग्गिण्ण । 2 A °वल्लि तर° । 3 B तरयल । 4 C तगड वि° । 5 A कुइ B कि ति । 6 B निविड । 7 C निरतर । 8 C नीर भर । 9 B सहिउ । 10 C सिहयरट्ठियइ । 11 C दुस्सहु । 12 C पावसो । 13 A C पउसोपत्तो । 14 C मिह । 15 A चित्ते हियए । 16 C अहिययरे । 17 A °ब्भविहि, B °ब्भवणु । 18 A पइय ज थोरं°, B पाइय ज । 19 C °सुयहि । 20 C थण घड्डा । 21 B उज्झति ।

[टिप्पनकरूपा व्याख्या]

विद्युत् तडतडेति शब्द करोति । दर्दुराणा रटन-पूत्कार श्रुत्वा सहं (सोढुं) न शक्यते । भो पथिक ! निविड च शब्दा[द्] दुर्द्धर नीरधर मेघ सिप(शिखर)स्थितेन तेन कथ सहितम् ॥ १४८ ॥

[१४९] मया ग्रीष्मा (ष्मो) ऋतु· निर्गमिता(त.) । मेघसमूहे वर्षाकाले प्राप्ते श(स)ति मह-मम हि(ह)दये एतदाश्चर्यं तथापि अधिकतरा(रो) विरहाग्निस्तपति ॥ १४९ ॥

[१५०] गुणयुक्ता जलबिन्दूद्भवा मुक्ताहाराः किं न लज्जन्ति(न्ते) । यत् पथिक ! स्तनौ स्थूलाश्रुभिर्दह्येते, पर न लज्जतः । यत[ः] स्तब्धौ । स्तब्धानां कष्टेऽपि सज्जनानां दु:ख लज्जा च न भवति ॥ १५० ॥

 [अवचूरिका] 

तरल यथा तडत्कार कृत्वा-तडत्करोति । दर्दुराणा रटन रौद्र शब्द कोऽपि सोढु न शक्नोति । निविड निरन्तर नीरधर मेघ दुर्धरधारौघभर हे पथिक ! कथ सहामि ? । अन्यच्च, शिखरस्थिता आम्रोपरिस्था कोकिला दु सह स्वर रसति ॥

[१४९] हे पथिक ! ग्रीष्मदवि पाउसे-वर्षाकाले प्राप्ते सति धारानिवहेन मेघधारासमूहेन ध्यापितम् । पर मम हृदय एतदाश्चर्यं विरहाग्निरधिकतरस्तपति ॥

[१५०] गुणयुक्ता जलबिन्दूद्भवा मुक्ताहारा[ः] किं न लज्जन्ते ? । यत् पथिक ! स्तनौ स्थूलाश्रुभिर्दह्येते , परं न लज्जत । यत· स्तब्धौ । स्तब्धानां कष्टेऽपि स्वजनानां दु ख लज्जा च न भवति ॥

दोहउ एउ पढेविणु विरहखेआलसीइ[1],
उ अग्गइ[2] अइखिन्नी[3] मोहपरावसीइ[4] ।
सुविणंतरि चिरु[5] पवसिउ[6] जं[7] जोइअउ[8] पिउ,
संजाणिवि[9] कर गहिवि[10] मइ[11] भणिउ[12] इहु[13] ॥ १५१ ॥

किं जुत्तं[14] सुकुलग्गयाण[15] मुत्तूण जं च[16] इह समए ।
तडतडणतिव्व-घणघडणसंकुले दइय[17] वच्चंति ॥ १५२ ॥

णवमेहमालमालिय णहम्मि सुरचाव[18] रत्तदिसि[19] पसरो ।
घणछन्नछम्म इंदोइएहि[20] पिय[21] पावसं दुसहं ॥ १५३ ॥

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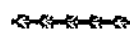
1 B विरहिखिआ° । 2 C आगइ । 3 B °खिन्निय । 4 B C °वसी । 5 C चिर । 6 C पविसिउ । 7 B नास्ति 'जं'; C ज । 8 C जोइउ । 9 A सिंजाणवि; B सिंजाणिवि । 10 A B °गहवि । 11 A ताम मइ । 12 C भणियउ । 13 B इउ । 14 B C युत्तं । 15 C सुकुलग्ग°; B कुलग्ग° । 16 B चि । 17 B C दईय । 18 A सुरचाय; B सुरचाइ । 19 A दिस° । 20 C °च्छम्मइदेवएहि । 21 A पिउ पाउसं ।

[टिप्पनकरूपा व्याख्या]

[१५१] एतद्दोधकं पठित्वा, विरहाऽऽकुला जाता । एवम्–अमुना प्रकारेण, मोहपरवशा सती चिरं प्रस्थितो भर्त्ता मया स्वप्ने दृष्टः । इति वचनं कथि(थयि)त्वा करग्रहणपूर्व्वकं एवं पथिको भणितः–एवं ज्ञात्वा करे गृहीतः । सत्यमिति सूचितम् ॥ १५१ ॥

[१५२] हे दयित ! किं सुकुलोद्भतानां इदं युक्तम्, यत् तडतडणशीलायां विद्युति घनघटनमेघशब्दसंकुले ई[द]शे [स]मये दयितां मुक्त्वा व्रजन्ति ॥ १५२ ॥

[१५३] हे प्रिय ! प्रावृट्–वर्षाकालो दुस्सहः । कैः ? मेघमाला–सुरचापेन्द्रगोपकैः, आरक्तदशादिग्प्रसारैः–इत्यादि मेघालङ्कारैः ॥ १५३ ॥

 [अवचूरिका] 

[१५१] एतद्दोधकं पठित्वा विरहखेदालस्याऽतिखिन्नया मोहपरवशया स्वप्नान्तरे चिरप्रवि-स(वसि)तः प्रियो दृष्टः । उपलक्ष्य, करे गृहीत्वा, मया एवं भणितः ॥

[१५२] हे दयित ! किं कुलोद्भवानामिदं युक्तम्, यत्तडत्तडणशीलायां विद्युति, घनघटनमेघशब्दसंकुले ईदृशे समए(ये) दयितां मुक्त्वा व्रजन्ति । तन्न युक्तम् ॥

[१५३] हे प्रिय ! प्रावृड् दुःसहः । कैर्नवमेघमाला-सुरचापेन्द्रगोपकैः । किंविशिष्टैः ?–दिशि प्रसृतैः । पुनः कैः ?–घनच्छन्नच्छद्मेन्दुभिः ॥

'रायरुद्ध[1]कंठग्गि[2] विउद्धी[3] जं सिवणि[4],

कह हउं कह पिउ[5] पत्थरंगि[6] जं न मुइय[7] खणि ।

जइ[8] णहु[9] णिग्गउ जीउ[10] पावबंधिहि जडिउ,

हियउ न फिण[11] किरि[12] फुट्टउ णं वज्जिहि घडिउ ॥ १५४

ईसरसरि सालूरिव[13] कुणंती करुणसरि ।

"दुहु दोहउ मइ पढियउ[14] निसह[15] पच्छिमपहरि ॥ १५५ ॥

जामिणि जं वयणिज्ज[16] तुअ, तं तिहुयणि णहु माइ[17] ।

दुक्खिहि होइ चउग्गणी, झिज्जइ[18] सुहसंगाइ[19] ॥ १५६ ॥

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1 B रुद्ध° । 2 A °ग्गु । 3 C विवुद्धी । 4 A सयणि, C सिविणि । 5 C पिय । 6 C पत्थरगि । 7 C मुई । 8 C ज । 9 A णं । 10 C जीवु । 11 A किणि । 12 A किर; C करि । 13 A B सालूर । 14 A पढियउ, B पढिउ । 15 C निसि । 16 B वयणुज्जु, C वयणज्ज । 17 B माइ । 18 C झिज्जउ । 19 B C °संगाई ।

[टिप्पनकरूपा व्याख्या]

[१५४] रागरुद्धकण्ठाग्रा स्वप्ने प्रबुध्य यदा पश्यामि, क्व अहम्, क्व प्रियः ? तज्ज्ञात्वा यन्न मृता तन्मन्ये प्रस्तराङ्गी । यज्जीवो न निर्गतस्तन्मन्ये पापजटितः । यच्च हि(हृ)दय [न]स्फुटितं तन्मन्ये वज्रघटितम् ॥ १५४ ॥

[१५५] ईषत् स्वरेण शालूरवत् करुणं स्वरं कुर्वती(न्त्या) एष दोधको मया पठितः, रात्रौ शेषविभागे ॥ १५५ ॥

[१५६] हे यामिनि ! यत् तव वचनीयं तत् त्रिभुवनेऽपि न माति । यथा रजनी दुःखि(ःखिता)नां चतुर्गुणी भवति । सुखसङ्गमे तत् क्षणा[द्] भजति ॥ १५६ ॥ ॥ वर्षावर्णनं समाप्तम् ॥

 [अवचूरिका] 

[१५४] रागरुद्धकण्ठाग्रा स्वप्ने प्रबुध्य यदाऽहं पश्यामि, क्व अहम्, क्व प्रिय ? तं(तद्) ज्ञात्वा यन्न मृता, तन्मन्ये प्रस्तराङ्गी । यज्जीवो न निर्गतस्तन्मन्ये पापजटित. । यच्च हृदयं न स्फुटितं तन्मन्ये वज्रघटितम् ॥

[१५५] ईषत् स्वरेण शालूरवद्-मण्डूकवत् करुणस्वरं कुर्वन्त्या निशः पश्चिमप्रहरे एष दोधको मया पठित. ॥

[१५६] हे यामिनि ! यत् तव वचनीयं तत् त्रिभुवनेऽपि न माति । दुःखे चतुर्गुणा भवसि । सुखे [क्षणात्] त्वं क्षीयसे ॥ वर्षावर्णनं समाप्तम् ॥

[अथ शरद्वर्णनम् ।]

इम[1] विलवंती[2] कहव दिण[3] पाइउ,
गेउ[4] गिरंत पढंतह पाइउ ।
पियअणुराइ[5] रयणिअ[6] रमणीयव[7],
गिज्जइ[8] पहिय मुणिय[9] अरमणीयव ॥ १५७ ॥
जामिणि[10] गमियइ इम जग्गंतह[11],
पहिय पियागमि[12] अस[13] तगंतह[14] ।
गोसुयरंत[15] मिल्हि सिज्जासणु,
मणि सुमरंत[16] विरहणिन्नासणु ॥ १५८ ॥
दक्खिण[17] मग्गु णियंतह भत्तिहिँ,
दिट्ठु [18]अइत्थिरिसिउ[19] मइ झत्तिहिँ[20] ।
मुणियउ[21] सु[22] पाउसु परिगमिअउ,
पिउ[23] परएसि रहिउ णहु[24] रमिअउ ॥ १५९ ॥

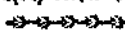
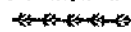
1 A इव । 2 B विलवत, C विलंवत । 3 B दिणु । 4 B गेय । 5 A °अणुराइय । 6 C रयणि । 7 A रमणिइय । 8 C मुणिय° । 9 C गीयइ । 10 B जामिणी । 11 B जागंतहं । 12 C पियागम । 13 A अइस । 14 B तगंतहं । 15 C गोसयरंत । 16 A °सुयरंत । 17 B C दक्षिण° । 18 C अगत्थि° । 19 B रिसी । 20 C धितिहि । 21 A मुणिणु, C मुणी । 22 B 'सु' नास्ति । 23 B नास्ति 'पिउ' । 24 C नह ।

[टिप्पनकरूपा व्याख्या]

[१५७] अथ शारद्वर्णनम्–एवं विलपन्त्या गीतं रागेण गायन्त्या, प्राकृतं पठन्त्या, वर्षाप्रान्तदिनं समासम् । यस्मिन् रजनी रमणीकेव गीयते, सा रजनी मया(मम) अरमणिरिव–करपत्रकमिव जाता ॥ १५७ ॥

[१५८] एवं प्रियागमास(श)या जीवन्त्या गोसे=प्रभाते शय्यासनं मुक्त्वा विरहनाशनं प्रियं स्मरन्त्या जाग्रन्त्या(त्या) रात्रिर्गमिता ॥ १५८ ॥

[१५९] पत्याश्रितत्वा[द्] दक्षिणमार्गं भक्त्या पश्यन्त्या अगस्तिमहर्षिर्दृष्टः । वर्षाकालं पर(रि)गमितं ज्ञात्वा भर्त्ता परदेशे स्थितः, परं न रमितः ॥ १५९ ॥

 [अवचूरिका] 

[१५७] अथ शरद्–एवं विलव(प)न्त्या गीतं रागेण गायन्त्या, प्राकृतं पठन्त्या, वर्षाप्रान्तदिनं प्राप्तम् । यस्मिन् रजनी रमणीकेव गीयते, सा रजनी मया अरमणीव–करपत्रमिव जाता ॥

[१५८] एवं प्रियागमाशया जीवन्त्या गोसे=प्रभाते शय्यासनं मुक्त्वा विरहनाशनं प्रियं स्मरन्त्या जाग्रत्या रात्रिर्निर्गमिता ॥

[१५९] पत्याश्रितत्वाद् दक्षिणमार्गं भक्त्या पश्यन्त्या अगस्तिमहर्षिर्दीप्तिः=शीघ्रं दृष्टः । ज्ञातं वर्षा परिगमिता । परदेशे स्थितः प्रियः स न रमितः ॥

गय विद्दवि[1] वलाहय गयणिहि,
मणहर रिक्ख पलोइय[2] रयणिहि ।
हुयउ वासु[3] छम्भयलि[4] फणिंदह,
फुरिय[5] जुन्ह निसि निम्मलचंदह ॥ १६० ॥
सोहइ सलिलु[6] सरिहिं[7] सयवत्तिहि,
विविहतरंग तरंगिणि जंतिहि ।
जं हय हीय गिंमि[8] णवसरयह,
तं पुण सोह चडी णव सरयह ॥ १६१ ॥
हंसिहि कंदुट्टिहि[9] घुट्टिवि रसु,
कियउ[10] कलयलु सुमणोहरु सुरसु ।
उच्छलि भुवण[11] भरिय सयवत्तिहिं,
गय जलरिछि[12] पडिछिय तित्थिहिं ॥ १६२ ॥

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1 A विडुरवि, C विच्छुरवि । 2 A पइलोइय । 3 C बास । 4 C छम्मयल । 5 C फुरिऊ झुन्हु । 6 C सलिल । 7 B सराहिं । 8 B गंमिन, C गिम्हिण । 9 A कंदुइहि, C कुरिरिहि । 10 A किउ । 11 C भुवणि । 12 A रिछ ।

[टिप्पनकरूपा व्याख्या]

[१६०] बलाहका गम(ग)नाद् विदीर्य गता । रजन्यां मनोहराणि ऋक्षाणि प्रलोकितानि । फणीन्द्राणां पाताले वासो या(जा)तः । चन्द्रस्य ज्योत्स्ना निर्मला जाता ॥ १६० ॥

[१६१] शतपत्रैः सरोवरेषु शसि(सलि)लानि शोभन्ते । तरङ्गिणीषु गच्छन्त-स्तरङ्गा[ः] शोभन्ते । या च नवसरसां ग्रीष्मेण सो(शो)भा हृता सा शरदि घटिता ॥ १६१ ॥

[१६२] हंसैः कमलकन्दोत्कण्ठितैः तेषां रसं पीत्वा मनोहरः कलकलः कृतः । स(श)तपत्रैः भुवनं भृतम् । जलप्रवाहस्तीर्थे स्वस्थाने पतितः ॥ १६२ ॥

[अवचूरिका]

[१६०] बलाहका गगना[द्] विदीर्य गताः । रजन्यां मनोहारीणि ऋक्षाणि प्रलोकितानि । फणीन्द्राणां पाताले वासो जातः । चन्द्रस्य ज्योत्स्ना निर्मला स्फुरिता ॥

[१६१] शतपत्रैः सरोवरेषु सलिलानि शोभन्ते । तरङ्गिणीषु गच्छन्तस्तरङ्गाः शोभन्ते । नवसरसां ग्रीष्मेण शोभा हृता सा शरदि घटिता ॥

, [१६२] हंसैः कमलकन्दोत्कण्ठितैस्तेषां रसं पीत्वा मनोहरकलकलः कृतः । शतपत्रैर्भुवनं भृतम् । जलप्रवाहस्तीर्थे स्वस्थाने पतितः ॥

धवलिय[1] धवलसंखसंकासिहि[2],
सोहहि सरह तीर[3] संकासिहि[4] ।
णिम्मलणीरसरिहिं पवहंतिहिँ,
तड रेहंति[5] विहंगमपंतिहिँ ॥ १६३ ॥
पडिबिंबउ[6] दरसिज्जइ[7] विमलिहिं,
[8]कद्दमभारु पमुक्किउ[9] सलिलिहिं ।
सद्दमि ण कुंजसद्दु[10] सरयागमि,
मरमि मरालागमि[11] णहु तग्गमि[12] ॥ १६४ ॥
झिज्झउ पहिय जलिहि झिज्झंतिहि,
खिज्जउ खज्जोयहिँ[13] खज्जंतिहि ।
सारस [14]सरसु रसहिँ किं सारसि,
मह[15] चिर जिण्णदुक्खु[16] किं सारसि ॥ १६५ ॥

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1 A पडिलेय । 2 A °सकासइ । 3 C तीरि, B वीह । 4 B सकासद । 5 C रेहं विहगं पंतिहि । 6 C पडबिंब° । 7 B दरिसिज्जइ । 8 B कद्दमु° । 9 C पमुक्कउ । 10 A °सद्द । 11 B मुरालागमि । 12 B तरगागमि । 13 A खज्जोहहिं । 14 C सारसरसु, B सारसु फरसु । 15 A मइ; B मम । 16 C °दुक्ख, B दुक्खं जिण ।

[टिप्पनकरूपा व्याख्या]

[१६३] धवलितसंप(शंख)सङ्काशैः सरसां तटाः शोभन्ते । निर्मलनीरसरसां तटा विहङ्गमपङ्क्तिभिरुपविशद्भिः शोभन्ते ॥ १६३ ॥

[१६४] प्रतिबिम्बोदयो निर्मलो दृश्यते । सलिलैः पानीयैः कर्दमभारः प्रमुक्तिः (मुक्तः)। शरदागमे कुञ्चानां पक्षिणां शब्दो न श्रूयते । तस्यागमे कमलमृणाला अपि गताः ॥ १६४ ॥

[१६५] सारसाः सरसं रसन्ति । तदा मयोक्तम्-हे सारसि ! मम चिरजीर्ण-दुःखं किं स्मारयसि ? केषु सत्सु, जलेषु क्षयत्सु खद्योतेषु द्योतत्सु ॥ १६५ ॥

[अवचूरिका]

[१६३] धवलितधवलशङ्खसंकाशैः सदृशैः सकाशैः सरसां तटाः शोभन्ते । निर्मलनीरसरसां तटा विहङ्गमपङ्क्तिभिः प्रविशद्भिः शोभन्ते ॥

[१६४] सलिलैर्विमलैः प्रतिबिम्बं दृश्यते । कर्दमभारश्च मुक्तः । क्रौञ्चशब्दं न सहामि । मरालीगमेऽगमे च मरामि ॥

[१६५] सारसाः सरसं रसन्ति । तदा मयोक्तं-हे सारसि ! मम जीर्णदुःखं किं स्मारयसि ? । केषु सत्सु !-जलेषु क्षयत्सु सत्सु, खद्योतेषु द्योतत्सु ॥

णिट्ठुर करुणु[1] सद्दु मणमहि[2] लव,
दड्ढा[3] महिल होइ गयमहिलत्व ।
इम इक्किक्कह[4] करुण भणंतह,
पहिय ण[5] कुइ धीरवइ सणंतह[6] ॥ १६६ ॥
अच्छिहि[7] जिह सन्विह[8] घरि[9] कंतय[10],
रच्छिहि[11] रमिहि[12] ति रासु रमंतय[13] ।
करेवि[14] सिंगारु विविह आहरणिहिं[15],
चित्तविचित्तइ तणुपंगुरणिहिं[16] ॥ १६७ ॥
तिलउ[17] भालयलि तुरक्कि[18] तिलक्किवि,
कुंकुमि चंदणि तणु चच्चिंकिवि ।
सोरंडहिं[19] [20]करि लियहि फिरंतिहि[21],
दिव्वमणोहरु गेउ गिरंतिहि[22] ॥ १६८ ॥

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1 A करुणु । 2 C मह न महि छु । 3 A दद्धा, C दड्ढ । 4 B इकक्कह, C इक्कक्कह । 5 A णु । 6 B झुणतह । 7 B अच्छिहि, C अच्छय । 8 A सनिहि, C सवय । 9 C घरि । 10 A कतइ । 11 A रच्छइ । 12 A रमहि । 13 A भमंतय । 14 A करवि । 15 A आहरणहि । 16 A पंगुरणहि, B पगुरणइ । 17 A तिलु । 18 C तुरिक्कि । 19 A सोरंडिहि, C सोरंढह । 20 B किरि । 21 B फिरंतहि । 22 B गिरंतहि ।

[टिप्पणकरूपा व्याख्या].

[१६६] हे सारसि ! निठुरं करुणशब्दं मनोमध्ये लव । विरहार्त्ता स्त्री सर्व शब्देन गतमहेल(त्त्व)ता भवन्ति(ति) । एवं एकं एकं प्रति करुणशब्दं भणन्त्या, तथापि कोऽपि न धीरयति ॥ १६६ ॥

[१६७] यासां स्त्रीणां संनिधौ गृहे कान्ताः सन्ति, रथ्यासु रासं रमन्त्यस्ताः रमन्ति । विविधनानाप्रकारैः सि(शृ)ङ्गारं कृत्वा रमन्ति । कैः चित्रविचित्रशरीरप्रावरणैः ॥ १६७ ॥

[अवचूरिका]

[१६६] हे सारसि ! निठुरं करुणशब्दं मनोमध्ये लव । विरहार्ता स्त्री सर्व शब्देन गतमहेलत्वा भवति । एवमेकमेकं प्रति करुणशब्दं भणन्त्या, तथापि को न धीरयति ॥

[१६७] यासां स्त्रीणां सन्निधौ गृहे कान्ताः सन्ति, ता रथ्यासु रासं रमन्त्यो भ्रमन्ति । विविधाभरणैः शृङ्गारं कृत्वा, चित्रविचित्रैस्तनुप्रच्छदपटैश्च ॥

धूव दिंति [1]गुरुभत्ति सइत्तिहिं,
गोआसणिहिं तुरंगचलत्थिहिं[2] ।
तं जोइवि हउं[3] णियय[4] उव्विन्निय[5],
णेय[6] सहिय मह[7] इच्छा पुन्निय[8] ॥ १६९ ॥ [युग्मम्]
तउ पिक्खिय[9] दिसि अहिय विचित्तिय[10],
णाय हुआसणि[11] जणु पक्खित्तिय[12] ।
मणि[13] पज्जलिय विरह झालावलि,
नंदणि[14] गाह[15] भणिय[16] भमरावलि ॥ १७० ॥
सकसाय णवब्भिस[17] सुहगले,
घयरट्ठ-रहंग रसंति जले ।

1 G गुर° । 2 C वलत्थिहिं । 3 A B हउ । 4 B णियर; C णिय । 5 C उव्विन्नी । 6 C णिय° । 7 A हउ । 8 A उन्निय । 9 C पियर । 10 C विचित्तय । 11 B हुतासणि । 12 B पक्खित्तय । 13 B मण । 14 A C नंदण° । 15 A गाहा । 16 C भणी । 17 C णसव्भिस, B णसुब्भिस ।

[टिप्पनकरूपा व्याख्या]

[१६८-१६९] गवासने तुरङ्गमसा(शा)लासु नार्यो भालस्थले तिलकं तीक्ष्णं कृत्वा, कुङ्कुमचन्दनाभ्यां तनुमर्चयित्वा, सोरण्डकं=क्रीडाभाजनं करे कृत्वा, दिव्यं गीतं गायन्त्यो गुर(रु)भक्तिसहिता धूपं ददन्ति । तं सोरण्डकं दृष्ट्वा उद्विग्ना जाता । यतो नेच्छा पूर्णा ॥ १६८-१६९ ॥

[१७०] भ्रमरावल्या यथा नन्दणि गाथा भणिता । तदा अधिकविचित्रां दिशं प्रेष्य(क्ष्य) जाने अहं हुताशने प्रक्षिप्ता । काभिः प्रज्वालितमनोविरहज्वालाभिः ॥ १७० ॥

 [अवचूरिका] 

[१६८-१६९] गवासने तुरङ्गमशालासु नार्यो भालस्थले तिलकं तीक्ष्णं कृत्वा, कुङ्कुमचन्दनाभ्यां तनुमर्चयित्वा, सोरण्डकं=क्रीडाभाजनं [करे] कृत्वा, दिव्यं गीतं गायन्त्यो गुरुभक्तिसहिता धूपं ददन्ति । यं सोरण्डकं दृष्ट्वाऽहमुद्विग्ना जाता । यतो नेच्छा पूर्णा जाता ॥

[१७०] ततो दिशोऽधिकविचित्रा दृष्टा, अहमेवं जाने हुताशने क्षिप्ता । मनसि विरहज्वालावलिः प्रज्वलिता । सा नन्दिनी गाथा भ्रमरावलिश्च भणिता ॥

"भगणा इह नंदिणि छंद धुव, चउसट्ठि वि मत्तय संठविय ।
गुरु सोलस वीस दुई लहुयं, अठ्ठालिस अक्खर बधवियं" ॥

गयदंति[1] चमक्करिणं पवरं,
सरयासरि णेवर झीणसरं ॥ १७१ ॥
आसोए सरय[2] महासरीए[3] पयखलिर[4]वेयवियडाए[5] ।
सारसि रसिऊण सरं पुणरुत्त रुयाविया[6] दुक्खं ॥ १७२ ॥
ससिजुन्ह निसासु सुसोहियय[7] धवलं,
वरतुंगपयार मणोहरयं अमलं ।
पियवज्जिय सिज्ज लुलंत पमुक्कए[8],
[9]जमकुट्ट सरिच्छ वहारगए[10] सरए[11] ॥ १७३ ॥

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1 C वयदिंति । 2 A C सरइ । 3 A °सरीइ, C सिरिए । 4 C °खलिर । 5 C °वियडाए । 6 B रुयाविय, C रुयविया । 7 A सोहियय, C सुसोहिय । 8 C पमुक्कएए । 9 B थम° । 10 B विहारिए । 11 सुरए ।

[टिप्पनकरूपा व्याख्या]

[१७१] सकपाया सद्दिला(?)स्वादशुकगणा धूतपाद्रा रथाङ्गाश्च जले रसन्ति । गतिं चमत्कारकारिणीं कुर्वन्ति । स(श)रत्श्रियो मन्ये नूपुर क्षीणस्वर यथा वर्त्तते ॥ १७१ ॥

नदणिछन्दः । लक्षण यथा –

सगणा इह नदणि छंद धुवं, चउसट्ठ वि मत्त ध सठवियं ।
गुरु सोळस तीस दुई लहुय, अठतालिस अक्खर भणविय ॥

[१७२] अश्व(श्वि)नि मासे पदस्खलितवेगविकटासु महानदीषु सारसेन स्वरं कृत्वा दुख(ख) यथा पुनरुक्त रोदिता ॥ १७२ ॥

[१७३] शरत्काले शशिज्योत्स्नया निसा(शा)सु धवलगृहाणि वरतुङ्गप्राकाराणि च मनोहराणि जातानि । तथैव प्रियवर्जिताया मयि शय्याया लुलन्त्यां यमकुट्टसदृशं–अन्तकप्रहारसदृश यथा विहितम् ॥ १७३ ॥

[अवचूरिका]

[१७१] सकपाया नत्रभिस(?)स्वादशुकगणा धूताङ्गाश्च रथाङ्गाश्च जले रसन्ति । गतिं चमत्कारकारिणीं कुर्वन्ति । शरच्छ्रियो मन्ये नूपुर क्षीणस्वरं यथा वर्तते ॥

[१७२] अश्विनि (आश्विने) मासे पदस्खलितवेन(ग)विकटासु महानदीषु सारसेन स्वरं कृत्वा दु ख यथा पुनरुक्त रोदिता ॥

[१७३] शरत्काले शशिज्योत्स्नया निशासु धवलगृहाणि वरतुङ्गप्राकाराणि च मनोहराणि कृतानि । तथैव प्रियवर्जिताया मयि शय्यायां लुठित यमकुट्टसदृश–अन्तकप्रहारसदृश यथा विहितम् ॥

अच्छिहि[1] जिह[2] नारिहिं नर रमिरइ[3],
सोहइ सरह तीरि[4] तिह[5] भमिरइ ।
बालय[6] वर जुवाण खिल्लंतय,
दीसइ[7] घरि घरि पडह वज्जंतय ॥ १७४ ॥
दारय कुंडवाल तंडव कर[8],
भमहि[9] रच्छि वायंतय[10] सुंदर[11] ।
सोहहि सिज्ज तरुणि[12] जणसत्थिहि[13],
घरि घरि रमियइ रेह पलित्थिहि[14] ॥ १७५ ॥
दिंतिय[15] णिसि दीवालिय[16] दीवय,
णवससिरेहसरिस करि लीअय[17] ।
मंडिय भुवण तरुण जोइक्खिहिं,
महिलिय[18] दिंति सलाइय अक्खिहिं ॥ १७६ ॥

1 B अत्थिहि, C अच्छइ । 2 A B जह । 3 C रमियइ । 4 B °तीर । 5 C तिहि । 6 C बालइ । 7 A दीसहि । 8 A °करि । 9 C भमिहि; B भमइ । 10 A वायंता । 11 A सुंदरि । 12 C तरुण° । 13 B सत्थहि । 14 B पल्हथहि । 15 A दिंती । 16 A दिवालीय; C दिवालय । 17 A °लीअय, B करलीयय । 18 A महिलयलि; B महिय ।

[टिप्पनकरूपा व्याख्या]

[१७४] अथ कार्तिकवर्णनम्-यासां स्त्रीणां नरा रमतो(न्तो) वर्तन्ते, ताभिः भ्रमन्तीभिः सरसां तटाः शोभन्ते । किं कुर्वन्त्यः-नवयौवनाभिः वरबालाभिः क्रीडन्त्यः । प्रतिगृहं प्रतिगृहं पटहा वाद्यमाना दृश्यन्ते ॥ १७४ ॥

[१७५] दारकाः कुण्डलं कृत्वा वादयन्त[:] रथ्यासु भ्रमन्ति । तरुणीजनाः 'सिज्झा(शय्या)यां द्वन्द्वेन सो(शो)मां लह(भ)न्ते । गृहे गृहे नरनार्यो रमन्ति ॥१७५॥

[१७६] नार्यः दीपान् नवशशिरेखा(खा)सदृक्षान् करे गृहीत्वा निशि ददन्ति । तज्ज्योतिष्कैः दीपैः भुवनानि मण्डितानि । अन्यच्च नार्यः तेषां दीपानां कज्जलं शलाकया कृत्वा नेत्रेषु ददन्ति ॥ १७६ ॥

[अवचूरिका]

[१७४] अथ कार्तिक[वर्णनम्]-यासां स्त्रीणां नरा रमन्तो वर्तन्ते, ताभिर्भ्रमन्तीभिः सरसां तटाः शोभन्ते । बालका जवन(युवक)वराः क्रीडन्तो दृश्यन्ते । गृहे गृहे पटहा वाद्यमाना दृश्यन्ते ॥

[१७५] दारकाः कुण्डलं कृत्वा वाद(वादय)न्तो रथ्यासु भ्रमन्ति । तरुणीजनसार्धे(र्थैः) शय्या शोभते । गृहे गृहे प्रक्षिप्ते रेखा रम्यते ॥

[१७६] निशि रात्रौ दीपमालिकायां दीपाः मुच्यन्ते । नवशशिरेखासदृशदीपाः करे गृह्यन्ते । तरुणज्योतिर्भिर्गृहं मण्डितम् । दृशोऽञ्जनशलाका अक्षिषु ददन्ति ॥

कसिणंबरिहिं विहाविह[1] भंगिहिं,
कङ्किय कुडिल [2]अणेगतरंगिहिं ।
मयणाहिण मयवट्ट[3] मणोहर[4],
चच्चिय चक्कावट्ट[5] पयोहर[6] ॥ १७७ ॥
अंगि अंगि घणु[7] घुसिणु विलत्तउ,
णं कंदप्पि[8] सरिहि विसु खित्तउ ।
सज्जिउ[9] [10]कुसुमभारु सीसोवरि,
णं चंदहु[11] कसिण[12]घणगोवरि ॥ १७८ ॥
झसुरु[13] कपूर[14]वहुलु[15] मुहि छुड्डउ,
णं पच्चूसिहि दिणपहु[16] बुड्डउ ।
रहसच्छलि[17] कीरइ पासाहण[18],
वररय किंकिणीहिं सिज्जासण[19] ॥ १७९ ॥

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1 B विहाविय । 2 B लणगे° । 3 C मयपट्टु । 4 C मणोहरु । 5 B चक्कविट्ट । 6 C पयोहरु । 7 A घण । 8 C कंदप्पहं । 9 A सिज्जउ । 10 B C कुसुम° । 11 A चहुहु, C चदंहु । 12 A किसण । 13 C झसुर । 14 A कपूर । 15 B वहलु; C बहुल । 16 C दिणपहु । 17 B रहछि°, C रहसु° । 18 C °हणु । 19 C °सणु ।

[टिप्पनकरूपा व्याख्या]

[१७७] नानाविधैः कृष्णाम्बरैः, तथा रचितघनवक्रैरनेकविधं पत्रवल्लरीभिः स्त्रियः सो(शो)भन्ते । तथा मृगनाभिना चक्रावर्तौ पयोधरौ चर्चितौ ॥ १७७ ॥

[१७८] सर्वाङ्गे घनघुसृण विलिप्तम्, मन्ये कन्दर्पेण स(शा)रेषु विषं विक्ष(क्षि)-प्तम् । कुस(सु)मभारः शीर्षोपरि सज्जित , मन्ये कृष्णघनगोपुरे चन्द्रस्यास्थानं जातम् ॥ १७८ ॥

[१७९] नागवल्लीदलानि कर्पूरबहुलानि मुखे क्षिप्तानि, मन्ये प्रत्यूषे रविः प्रमुखः । प्रसाधना रहसोच्छलेन क्रियते । शय्यासने किङ्किणीतः वररवः श्रूयते ॥ १७९ ॥

 [अवचूरिका] 

[१७७] नानाविधैः कृष्णाम्बरैस्तथारचितघनवक्रैरनेकविधपत्रवल्लरीभिः स्त्रिय शोभन्ते । मृगनाभिना मदनपट्ट=हृदय चर्चितम्, तथा चक्रावर्त्तौ पयोधरौ च ॥

[१७८] सर्वाङ्गेषु घनघुसृण लिप्तम्, मन्ये कन्दर्पेण शरेषु विष क्षिप्तम् । कुसुमभार शीर्षोपरि सज्जित , मन्ये कृष्णघनगोपुरे चन्द्रस्यास्थान जातम् ॥

[१७९] नागवल्लीदलानि कर्पूरबहुलानि मुखे क्षिप्तानि, अहमेव मन्ये प्रत्यूषे रविः प्रबुद्धः । प्रसाधना रहसोच्छलेन क्रियते, शय्यासने किङ्किणीना वरारव श्रूयते ॥

इम[1] किवि केलि करहिं संपुन्निय[2],
मइ पुणु[3] रयणि गमिय उव्विन्निय[4] ।
अच्छइ घरि घरि गीउ रवन्नउ,
एगु[5] इकट्ठु कट्ठु मह दिन्नउ ॥ १८० ॥

पुण पिउ समरिउ पहिय ! चिरगउ,
णियमणि जाणि तह वि[6] सूरुग्गउ ।
घण[7] जलवाहु बहुल्ल[8] मिल्लेविणु,
पढिय अडिल्ल मइ वत्थु तहेवि णु ॥ १८१ ॥

णिसि पहरद्धु णेय णंदीयइ[9],
पियकह[10] जंपिरी [11]उणंदीयइ ।
रय[12] णिमिसिद्धु अद्धु [13]णं दीयइ,
विद्धी कामतत्ति [14]णं दीयइ ॥ १८२ ॥

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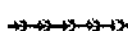
1 C इमि । 2 C संपुन्निहिं य । 3 C पुणि । 4 B निव्विन्निय । 5 C इकु यिकट्ठु । 6 C वितहं । 7 B घणु जइ । 8 A बहुल; C बहुल । 9 C णिदीयइ । 10 B °कहिं, C °कहं । 11 C यनंदी° । 12 C रह° । 13-14 C नंदीयइ ।

[टिप्पनकरूपा व्याख्या]

[१८०] एवं काश्चन भाग्यवत्यः केलिं कुर्वन्ति । मया चोद्विग्नया रात्रिर्गमिता । गृहे गृहे गी(गी)तं प्रधानं वर्त्तते । एकं च समग्रं कष्टं मम प्रदत्तम् ॥ १८० ॥

[१८१] भो पथिक ! बहलं नयनाभ्यां जलप्रवाहं मुक्त्वा मया अडिल्लछन्देन वस्तुकच्छन्दो भणितः । पुनः पुनरपि तं पथिकं स्मृत्वा निजमनसे(नसि) सूरोद्गमं ज्ञात्वा ॥ १८१ ॥

[१८२] निसि(शि) प्रहरार्द्धमपि न निद्रीयते । प्रियकथायां जल्पमानायां

 [अवचूरिका] 

[१८०] एवं काश्चन भाग्यवत्यः केलिं कुर्वन्ति । मया चोद्विग्नया रात्रिर्गमिता । गृहे गृहे गीतं प्रधानं वर्तते । एकं च समग्रं कष्टं मम प्रदत्तम् ॥

[१८१] हे पथिक ! पुनरपि चिरप्रवसितः प्रियः स्मृतो निजमनसि, तथैव सूर्योद्गमं ज्ञात्वा घनजलबाष्पान् बहून् मुक्त्वा मया सदैव 'नु' इति वितर्के अडिल्ला वस्तुकश्च पठितः ॥

[१८२] निशि प्रहरार्धमपि न निद्रीयते, प्रियकथायां जल्पमानायां नाऽऽनन्द्यते, आत्मा निमेषार्धमपि रतये न दीयते, कामवशा विद्रा न दीर्यते ? अपि तु दीर्यते ॥

किं[1] तहि देसि णहु फुरइ[2] जुन्ह णिसि णिम्मलचंदह,
अह कलरउ[3] न कुणंति हंस फलसेवि रविंदह ।
अह पायउ[4] णहु पढइ कोइ सुललिय[5] पुण राइण[6],
अह पंचउ[7] णहु कुणइ कोइ कावालिय[8] भाइण[9] ।
महमहइ अहव पच्चूसि णहु
ओसरिउ घणु[10] कुसमभरु ।
अह मुणिउ[11] पहिय[12] ! अणरसिउ पिउ
सरइ समइ जु न सरइ घरु ॥ १८३ ॥

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1 B C कि। 2 C फुरहि। 3 C कुलउ। 4 A पाइउ। 5 C सुललो। 6 B रायण। 7 C पंचमु। 8 A कवालीय, C कावालिउ। 9 A भायण, C भाणिउ। 10 A घण। 11 A मुणउ। 12 C पहिउ।

[टिप्पनकरूपा व्याख्या]

नाऽऽनन्द्यते। आत्मा निमेषार्द्धमपि रतये न दीयते। कामतरया(शा) विद्धा न दीर्यते। अपि तु दीर्यते ॥ १८२ ॥

[१८३] किं तस्मिन् देशे ज्योत्स्नया निर्मलचन्द्रो न स्फुरति ?, अथ किं हंसाः अरविन्दान् सेव्य .कलकलारवं न कुर्वन्ति ?, अथ प्राकृतकाव्यं सुललितं सुमनोहरं कश्चिन्न पठति ?, अथ कोकिलाः पञ्चमस्वरं न कुर्वन्ति ?, अथवा प्रत्यूषे रविप्रफुल्लितकुसुमभरो न महमहति ? । अथ मया ज्ञातं पथिकेन सरि-(शर)द्-समये यद् गृहं न स्मरि(स्मृ)तं[त]दरसिको-रसवेत्ता नेत्यर्थः ॥ १८३ ॥

॥ सरि(शर)द्वर्णनं समाप्तम् ॥

[अवचूरिका]

[१८३] हे पथिक ! किं तस्मिन् देशे चन्द्रज्योत्स्ना निशि रात्रौ निर्मला किं न स्फुरति ?, अथ तस्मिन् देशेऽरविन्दानां फलसेविनो राजहंसा कलरवं न कुर्वन्ति ?, अथवा सुललितभाषया प्राकृत कोऽपि न भणति ?, अथ कापालिक ! प्रियभावेन पञ्चमरागं कोऽपि न करोति ?, अथ प्रत्यूषे उच्छ्वसित विकस्वरवनकुसुमभरो न परिमलायते ?, अथैवम्-ज्ञातं हे पथिक ! प्रियो नीरसो यः शरत्काले गृहस्य(ह) न स्मरति ॥ इति शरद्वर्णनम् ॥

[अथ हेमन्तवर्णनम् ।]

सुरहिगंधु[1] रमणीउ[2] सरउ इम[3] वोलियउ,
　पावासुय अइधिट्ठि[4] ण खलि[5] घरु संभरिउ ।
इम अच्छउ[6] जं करुण मयणपडिभिन्नसरि,
　अवलोइय धवलहर सेयतुसारभरि[7] ॥ १८४ ॥
जलिउ पहिय[8] सव्वंगु[9] विरहअग्गिण[10] तडयडवि,
　सर पमुक्क कंदप्प दप्पि[11] धणु कडयडवि ।
तं[12] सिज्जहि[13] दुक्खिज्जि[14] ण आयउ चित्तहरु,
　परमंडलु[15] हिंडंतु कवालिउ खलु[16] सवरु ॥ १८५ ॥
तह[17] कंखिरि[18] अणियत्ति णियंती दिसि[19] पसरु,
　लइ ढुक्कउ[20] कोसिल्लि[21] हिमंतु तुसार[22] भरु ।

1 B °धि । 2 A रवणीउ । 3 C मइ । 4 B °धिट्ठु । 5 C वलि । 6 B अच्छइ । 7 C °वुरुसाभरि । 8 B पहिउ । 9 C सव्वंगि । 10 A इविकडउ° । 11 B कंदप्पि दप्पि; C कंदप्पिहिं । 12 C ज । 13 B सिजहि, C सिज्जइ । 14 C दुदुक्खिज । 15 C °मंडल । 16 B खर । 17 A पद । 18 B कंखिर । 19 C दिस । 20 C ढक्कुउ । 21 B कासिलि; C कोसिल्ल । 22 C तुसारु ।

[टिप्पनकरूपा व्याख्या]

[१८४] अथ हेमन्तवर्णनम्–सुरभिगन्धरमणीका स(श)रदेयं व्यतिक्रान्ता । पथिक । परं अतिधृष्टेन पत्या गृहं न स्मृतम् । एवं करुणया मदनस(श)रप्रतिभिन्नया मया धवलगृहाणि तुषारभरस्वे(श्वे)तानि दृष्टानि ॥ १८४ ॥

[१८५] हे पथिक ! विरहाग्निना तडतडेति श(स)शब्दं यथा सर्वाङ्गं प्रज्वालितम् । कन्दर्पेण धनुषा कडकडमिति श(स)शब्दं यथा शराः प्रमुक्ताः । ततः शय्यायां दुःखार्ता याता । यतो मनोहरः शबरो निर्धर्मः परमण्डले भ्रमन् कापालिको नागतः ॥ १८५ ॥

[१८६] तथा च उत्कण्ठिता अनिवृत्तं दिशिप(प्र)सरं पश्यन्ती पर्वते । तदैव

[अवचूरिका]

[१८४] अथ हेमन्तवर्णनम्–सुरभिगन्धरवणीका(रमणीया) शरदेयं व्यतिक्रान्ता । पथिक ! अ(अ)तिधिट्ठे(धृष्टे)न पतिना गृहं न स्मृतम्, एवं करुणया मदनशरभिन्नया धवलगृहाणि तुषारभरश्वेतानि दृष्टानि ॥

[१८५] हे पथिक ! विरहाग्निना तडतडेति शब्दं यथा सर्वाङ्गं ज्वालितम् । कन्दर्पेण धनुषा कडकड इति शब्दं यथा शराः प्रमुक्ताः । ततः शय्यायां दुःखार्तायै मार्गे से (?) मनोहरः स(श)बरो निर्धर्मः परमण्डले भ्रमन् कापालिको नागतः ॥

[१८६] तथा च नायोत्कण्ठिता अनिवृत्तं–निरन्तरं दिशिप्रसरं पश्यन्ती वर्तते । तदैव हेमन्त-

हुइय[1] अणायर सीयल भुवणिहि पहिय जल[2],
उत्सारिय[3] सत्थरहु सयल कंदुट्टदल ॥ १८६ ॥
सेरंधिहिँ घणसारु[4] ण चंदणु[5] पीसियइ,
अहरकओलालंकरणिँ[6] मयणु संमीसियइ[7] ।
सीहंडिहिँ वज्जियउँ[8] घुसिणु तणि[9] लेवियइ,[10]
चंपएलु मियणाहिण[11] सरिसउ सेवियइ[12] ॥ १८७ ॥
णहु दलियइ कप्पूरसरिसु[13] जाईहलह[14],
दिज्जइ केवइवासु ण पयडउ फोफलह ।
सुवणुप्परु[15] परिहरवि[16] पसुप्पइ जामिणिहि,
उयारइ[17] पल्लंघ[18] विच्छाइय[19] कामिणिहि ॥ १८८ ॥

1 B हुई । 2 A जलु । 3 B ओसारहु सत्थरइ । 4 C °सार । 5 A चंदण । 6 A C °लंकिहिं । 7 A मीहस्इ । 8 C वज्जिउ । 9 B तणु । 10 C लाइयइ । 11 B मय° । 12 C सेविवइ । 13 B कप्पूरु सरसु । 14 C °हलहि । 15 A °णुप्पर, B °णप्परु । 16 A °हरिवि । 17 A उयारहिं । 18 B पलंघि, C पहंग । 19 B विच्छाइयइ ।

[टिप्पनकरूपा व्याख्या]

हेमन्तः तुषारभर गृहीत्वा कुशलेन भासः । भुवने अनादरसी(शी)तलानि [जलानि] जातानि । सकलकमलदलानि ध(ष)स्तपदाप्सा(दपसा)रितानि ॥१८६॥

[१८७] सैरन्ध्रीभिः घनसारं चन्दनं च न पीष्यते । अधरकपोलालङ्करणे मदनं संमिश्र्यते । श्रीखण्डवर्जितं घुसृणं-कुङ्कुमं तनौ लेप्यते । चम्पकतैलं मृगनाभिना समं सेव्यते ॥ १८७ ॥

[१८८] यस्मिन् रि(क्र)तौ कर्पूरदलो द्विधा न क(क्रि)यते । सुजात्यकदल्यो-(ल्यु)त्पन्नत्वात् । प्रकटः फोफलेषु केतकीकु श(सु)मदलवासो न दीयते । सु(भ)व-नोपरिस्थितमावासं त्यज्यते । तथा यामिनीषु-रात्रिषु कामिनीभिः आच्छादित-स्थानेषु प्रसुप्यते ॥ १८८ ॥

 [अवचूरिका] 

तुषारभरं कुशलेन ज्ञात्वा हुद्दौके=ढौकयामास-माघ । भुवने शीतलानि जलान्यनादराणि जातानि । सकलानि कमलदलानि प्रस्तराद् दूरीकृतानि ॥

[१८७] सैरन्ध्रीभिर्घनसारं चन्दनं च न पीष्यते । अधरकपोलालङ्करणे मदनं संमिश्र्यते । श्रीखण्डवर्जितं घुसृणं कुङ्कुमं तनौ लेप्यते । चम्पकतैलं मृगनाभिना समं सेव्यते ॥

[१८८] जातीफलेन सम कर्पूरो न छिद्यते । पूगीफलानां केतकीवासः प्रकटं न दीयते । भवनोपरिविमानं परिहृत्य यामिनीषु अपवरके सुप्यते कामिनीभि, पल्यङ्का विच्छाद्यन्ते ॥

धूइज्जइ[1] तह[2] अगरु घुसिणु तणि[3] लाइयइ,
गाढउ[4] निवडालिंगणु अंगि[5] सुहाइयइ।
अन्नह[6] दिवसह सन्निहि[7] अंगुलमत्त[8] हुय,
मह इक्कह परि पहिय णिव्वेहिय बम्हजुय ॥ १८९ ॥

*

विलवंती अलहंत[9] निंद निसि दीहरिहि[10]।
पढिय[11] वत्थु तह[12] पंथिय [13]इक्कल्लिय घरिहि ॥ १९० ॥

दीहउसासिहि दीहरयणि मह[14] गइय[15] णिरक्खर,[16]
आइ[17] ण णिद्दय णिंद तुज्झ सुयरंतिय[18] तक्खर[19]।
अंगिहि तुह[20] अलहंत दिट्ठ करयलफरिसु,[21]
संसोसिउ[22] तणु हिमिण[23] हाम हेमह सरिसु।

1 A घुम्मइ। 2 B नास्ति, C बहु। 3 C तणु। 4 B गाढा। 5 C अगु। 6 B अन्नदिवस। 7 B सन्निहिय मुअ^२। 8 C अगुलिमित्त। 9 C अलहति। 10 B दीहरहि, C दीहरह। 11 B पढिउ। 12 C ताहिं। 13 A इक्कली, C इक्कलिय। 14 C महु। 15 B गइंय, C गई। 16 A C °क्खरु। 17 B आई। 18 A सुयरंतय, C समरंतह। 19 C तक्कर। 20 B तुय, C तुअ। 21 A °फरसु। 22 C ससोउ। 23 C हिमण।

[टिप्पणकरूपा व्याख्या]

[१८९] अगरुं धूप्यते, घुसृणं तनौ लेप्यते, गाढालिङ्गनमङ्गेषु सुखायते। अन्न(न्य)दिवसप्रमाणे[न] ते दिवसा अङ्गुलिमात्राः–स्तोकमात्राः। ममैकस्याः परं घर्षाणां ब्रह्मयुग(ग)मिति निर्विष्टं मन्ये ॥ १८९ ॥

[१९०] मया विरहे विलपन्त्या दीर्घरात्रौ निद्रां अलभन्त्या दीर्घोच्छ्वासैः पंथ वस्तुः पठिता। भो पथिक! गृहे एकाकिनी निवसति ॥ १९० ॥

[१९१] हे निरक्षर! दीर्घोच्छ्वासा(च्छ्वा)सैः दीर्घा रजन्यो गताः। हे तस्कर! निर्दय! त्वां स्मरन्त्या निद्रा नागता। हे धृष्ट! अङ्गेषु तव करस्पर्शौ अलभन्त्या

[अवचूरिका]

[१८९] अगरं धूप्यते, घुसृणं तनौ लिप्यते, गाढालिङ्गनमङ्गेषु सुखायते। अन्न(न्य) दिवसप्रमाणैरेते दिवसा अङ्गुलिमात्रा.–स्तोकमात्राः। ममैकस्या परं वर्षाणां ब्रह्मयुगमिति निर्विष्टं मन्ये ॥

[१९०] हे पथिक! गृह एकाकिन्या विलपन्त्या निद्रामलभन्त्या निशि दीर्घवर्ं वस्तुक पठितः ॥

[१९१] हे निरक्षर! दीर्घोच्छ्वासैर्दीर्घा रजन्यो गताः। हे तस्कर! निर्दय! त्वां स्मरन्त्या निद्रा नागता। हे धृष्ट! अङ्गेषु तव करस्पर्शमलभन्त्या ममाङ्गं हिमन्तेन पाला हेमसदृशं

हेमंति कंत[1] विलवंतियह[2], जइ पलुट्टि[3] नासासिहसि ।
तं तइय[4] मुक्ख खल पाइ[5] मइ, मुइय[6] विज्ज किं आविहसि ॥१९१॥

[अथ शिशिरवर्णनम् ।]

इम कट्ठिहि मइ गमिउ[7] पहिय हेमंतरिउ,
सिसिरु पहुत्तउ[8] धुत्तु[9] णाहु दूरंतरिउ ।
उट्ठिउ[10] झखडु[11] गयणि खरफरसु[12] पवणि हय,
तिणि सूडिय झडि[13] कारि असेस तहि[14] तरुय[15] गय ॥१९२॥
छाय फुल्ल[16] फल रहिय असेविय[17] सउणियण[18],
तिमिरंतरिय[19] दिसा[20] य तुहिण धूइण[21] भरिण[22] ।

1 A C कति । 2 C वलवति° । 3 C पडिलु । 4 B तइयउ । 5 C पइ । 6 B मुइय अवि° । 7 B गमिय । 8 C पहुत्तु । 9 C धत्तु । 10 B C उट्ठिय । 11 C झखडा । 12 A पवणखरफरसु B °फरसु । 13 B नास्ति 'झडि । 14 A तह । 15 B रूय गय, C तरु गय । 16 C फुल्ह । 17 B असेविय । 18 B C °यणि । 19 A C तिमरं° । 20 B दिसयरिय । 21 B धूयण, C धूइणि । 22 C भरिणि ।

[टिप्पनकरूपा व्याख्या]

ममाङ्ग हेमन्तेन धाम्ना हेमरा(स)दक्ष शोषितम् । हे कान्त ! हेमन्ते विलपन्ती मा आपृच्छ्य यदि नाश्वासयसि, तर्हि-तस्मात् कारणात्, हे मूर्ख ! भो पापिन् ! मयि मृताया अथ(आये)याऽऽगत्य किं करिष्यति(सि) ? ॥ १९१ ॥

॥ हेमन्तवर्णन समाप्तम् ॥

[१९२] अथ शिशिरम्-झखड-डुडयाल गगने खर-रौद्र परुष-विप्री(परी)व उत्थित दृष्ट्वा पवनाहतस्तापजाता । तेन झ[ख]डेन अशेष-समस्त रूप गतम् । भो पथिक ! एव मया हेमन्तरि(ऋ)तुर्निर्गमिता । अधुना शिशिर -सी(शी)तकाल प्राप्त । स धूर्त्तो नाथ दूरान्तरित ॥ १९२ ॥

[१९३] असे(शे)षा-समस्ता शकुना -पक्षिणो वृक्षच्छायाफलानि समा-

[अवचूरिका]

शोषितम् । हे कान्त ! एव हेमन्ते विलपन्तीं मां आपृच्छ्य यदि नाऽऽश्वासयसि तर्हि-तस्मात् कारणाद् हे मूर्ख ! खल ! पापिन् ! मयि मृतायामावि(वे)य आगत्य किं करिष्यसि ? ॥

॥ हेमन्तवर्णन समाप्तम् ॥

[१९२] अथ शिशिरवर्णनम्-हे पथिक ! एव मया हेमन्तर्तु कष्टेन निर्गमिता । तावद् शिशिरः मास । धूर्तनाथो दूरान्तरितः । खरपरुषपवनाहतो गगने झखडो महावात उत्थितः । तेन सूडिता: सन्त अशेषास्तरव पत्राणि मुक्त्वा गता -स्थिताः ॥

[१९३] छायापुष्पफलरहिताः केवल शकुनिगणरहिता वृक्षा जाता । दिशस्तुहिनेन धूम्रभरेण

मग्ग भग्ग पंथियह[1] ण पवसिहि[2] हिमडरिण[3],
उज्जाणहं ढंखर इअ सोसिय [4]कुसुमवण ॥ १९३ ॥
तरुणिहि[5] कंत पमुक्किय[6] णिय केलीहरिहि,
सिसिर[7]भइण[8] किउ[9] जलणु[10] सरणु[11] अग्गीहरिहि ।
आवाणिय[12] केलीरसु[13] अब्भितरभुयण[14],
उज्जाणह दुम्मिहि वि[15] ण कीरइ[16] किवि[17] सयण ॥१९४॥
मत्तमुक्क[18] संठविउ[19] विवहगंधक्करिसु,[20]
पिज्जइ अद्धावट्टउ रसियहि[21] इक्खरसु[22] ।
कुंदचउत्थि[23] वरच्छणि[24] पीणुन्नयथणिय,
णियसत्थरि[25] पलुटंति[26] केवि सीमंतिणिय[27] ॥ १९५ ॥

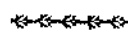
1 B पंथिह ण । 2 A पवसेहि; C पविसियह । 3 A हिमझरिण; C °करिण । 4 B C कुसम° । 5 B तरुणिय । 6 A पमुक्कीय । 7 C ससिर° । 8 A माइणउ । 9 C कियउ । 10 A जणु; B नास्ति । 11 C सरण जलणु । 12 C उवभुंजहि । 13 B केलीहरसु । 14 C भुवण । 15 B C नास्ति 'वि' । 16 A कीरहि । 17 C कवि । 18 B C मज्झमुक्कु । 19 B संवरिउ; C संठवियउ । 20 A °गंधकरसु; °करेसु । 21 A रसियह; C रसियहिय । 22 A इक्खु° । 23 B चउत्थ । 24 B वरत्थिणि । 25 A °सत्थर; B °पत्थरि । 26 C लोलंति । 27 C समंतणिय ।

[टिप्पनकरूपा व्याख्या]

श्रित्य स्थिताः । तिमिरोऽन्धकारः, तुहिनव्याप्तः – व्याप्य स्थितः । सी(शी)तभयेन पथिका मार्गे न प्रवि(व)सन्ति । यस्मिन् समये कुसुमवनानि शोषितानि । प्रथमपदं वृक्षविशेषणम् । उद्यानवृक्षाणि ढङ्खरवज्जातानि ॥ १९३ ॥

[१९४] कदलीगृहेषु कान्तान् मुक्त्वा कान्ता हिमभयेनाग्निशरणं श्रयन्ते । भु(भ)वनमध्ये उपवरके केलिरसमुपभुञ्जन्ते । केऽपि चोद्यानभवनेषु न स्वपन्ति ॥ १९४ ॥

[१९५] माघमुक्तः – अधिको गन्धोत्कर्षः संस्थापितो रसिकैरिक्षुरसः अर्द्धा-

 [अवचूरिका] 

च तिमिरेण चान्तरिता जाताः । पथिकानां मार्गा भग्नाः, हिमभयात्र प्रचलन्ति । उद्यानेषु गतकुसुमा वृक्षा ढङ्खरवज्जाताः ॥

[१९४] केलीगृहेषु कान्तान् मुक्त्वा कान्ता हिमभयेनाग्निं शरणं श्रयन्ते । भवनमध्येऽपवरके केलिरसमुपभुञ्जन्ते । केऽपि चोद्यानद्रुमेषु न स्वपन्ति ॥

[१९५] माघमुक्तः – अधिको गन्धोत्कर्षो विविधसंस्थापितो रसिकैरिक्षुरसोऽर्धावर्त्तः पीयते ।

केवि दिंति[1] रिउणाहह उप्पत्तिहि दिणिहिं[2],
णियवल्लह[3] कर[4] केलि जंति सिज्जासणिहिं[5] ।
इत्थंतरि पुण[6] पहिय सिज्ज इक्कल्लियइ,
पिउ[7] पेसिउ मण[8] दूअउ[9] पिम्मगहिल्लियइ[10] ॥ १९६ ॥
मइ जाणिउ पिउ आणि[11] मज्झ संतोसिहइ[12],
णहु मुणिअउ खलु धिट्ठु सो वि महु मिल्हिहइ[13] ।
पिउ णाविउ[14] इहु[15] दूउ गहिवि तत्थ वि रहिउ[16],
सच्चु[17] हियउ महु[18] दुक्ख[19] भारि पूरिउ अहिउ ॥१९७॥

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1 B दति । 2 B C दिणिहिं । 3 A वल्लिहिं । 4 B करि० । 5 A °णिणिहिं । 6 B पुणि । 7 A पिअ पेसिअ । 8 B मणु । 9 B दूइउ, C दूअइ । 10 A गहिल्लियइ । 11 B नास्ति 'आणि' । 12 C °सिपइ । 13 C मिल्हइइ । 14 B णाइउ । 15 A इह । 16 C रह्मउ । 17 C सच्चु । 18 A मइ, C मउ । 19 C दुख ।

[टिप्पनकरूपा व्याख्या]

घर्ते[:] पीयते । कुन्तचतुर्ष्यां प्रवरोच्छ(स्स)वे काञ्चन सीमन्तिन्यः पीनोन्नतस्तन्यो निजध(स्त)स्तरे डोलन्ति ॥ १९५ ॥

[१९६] काञ्चन रि(ऋ)तुनाथ वसन्तोत्पत्तिदिने = माघसुदिपञ्चम्यां ददन्ति दानम् । निजवल्लभेन समं केल्यर्थं शय्याया जा(या)न्ति । अस्मिन् समये एकाकिन्या प्रेमग्रथिलया मया मनोदूतः पतिं प्रति प्रहित. ॥ १९६ ॥

[१९७] मया ज्ञातं प्रियतमो(म) सन्तोषयिस्य(ष्य)ति । तेन धृष्टेन खलु– निश्चयेन न ज्ञातः यन्मां उज्झस्यति (?) । प्रियतमो नागतः । एष मनोदूत गृहीत्वा तत्रैव स्थितः । एतत् सत्यं मम हि(हृ)दयो(यं) दुक्ख(:ख)पूरितो(तं) जात.(तम्) ॥ १९७ ॥

[अवचूरिका]

कुन्दचतुर्थ्यां वरक्षणे काञ्चन, व्याख्यानान्तरम्–कुन्दचतुर्थ्यां प्रवरोच्छ(स्स)वे काञ्चन सीमन्तिन्यः पीनस्तन्यो विजयस्तरे डोलन्ति ॥

[१९६] काञ्चन रित(ऋतु)नाथ वसन्तोत्पत्तिदिने = माघसुदिपञ्चम्यां ददन्ति दानम् । निजवल्लभेन सम केल्यर्थं शय्याया यान्ति । अस्मिन्नेकाकिन्या प्रेमग्रथिलया [मया] मनोदूत. पतिं प्रति प्रहित ॥

[१९७] हे पथिक ! मया ज्ञातम्–एष मनोदूत प्रियमानीय मां सन्तोषयिष्यति । मया न ज्ञातमेव खलो धृष्टो मनोदूतो मामपि मोक्ष्यति । प्रियो नागतः, एवं इ(दू)त गृहीत्वा तत्रैव स्थित । एतेनैतद् सत्य मम हृदय दु खभारेणाधिक पूरितम् ॥

णट्ठु मूलु पिअसंगि लाहु इच्छंतियइ,
　　णिसुणि पहिय जं पढिउ[1] वत्थु विलवंतियइ ॥ १९८ ॥

*　　　　[अर्द्धम्]

मइ घणु[2] दुक्खु[3] सहप्पि मुणवि[4] मणु पेसिउ[5] दूअउ[6],
　　णाहु ण आणिउ[7] तेण[8] सु पुणु[9] तत्थव[10] रय[11] हूअउ ।
एम[12] भमंतह[13] सुन्नहियय[14] जं रयणि विहाणिय[15],
　　अणिरइ[16] कीयइ कम्मि अवसु मणि पच्छुत्ताणिय[17] ।
मइ दिन्नु[18] हियउ णहु पत्तु[19] पिउ, हुई उवम इहु[20] कहु कवण[21] ।
सिंगत्थि गइय[22] उवाडयणि, पिक्ख[23] हराविय णिअ सवण ॥ १९९ ॥

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1 A पढिय । 2 A घण । 3 A दुक्ख; B दुक्खि । 4 B मुणिवि । 5 B पेसिय; C पेसियउ । 6 C दूअइ । 7 A B आणिउ । 8 B तेणि । 9 A C पणु । 10 C थवि । 11 A C रइ । 12 A एव । 13 C भवंतह । 14 B सुन्नयरि । 15 A विहाणीय । 16 B अणरइ; C अणुरइ । 17 B पच्छित्ताणीय; C पछोताणिय । 18 A दिन्न । 19 A पत्तु B पितु । 20 A हुइ अधि यवत्य मइ कहु; B हुई य उइच मइ कहु । 21 B कवणु । 22 B गईय; C गई । 23 B पिक्खण आहराविय ।

[टिप्पनकरूपा व्याख्या]

[१९८] प्रियसङ्गममीप्सन्त्या मूलो नष्टः । तेन एतद्वचः श्रुत्वा पथिकेन विलपन्त्यीं दृष्ट्वा वस्तुकः पठितः ॥ १९८ ॥

[१९९] निजघनदुःखं ज्ञात्वा मनो नाथं प्रति प्रहितः । नाथस्तेन नानीतं(तः) । सोऽपि तत्रैव रतिर्जातः । एवं सु(शू)न्यहृदयं यथा भ्रमन्त्या रजनी विभाता । अनिरूपितं कार्यम् । अतोऽवश्यं मनसि पश्चात्तापो जातः । मया हि(हृ)दयं दत्तं परं प्रियो न प्राप्तः । एषोपमा कथय केन समम् ? तदाह–शृङ्गार्थं गर्दभी गता, पश्य श्रवणौ हारितौ ॥ १९९ ॥ शिशिरवर्णनं समाप्तम् ॥

[अवचूरिका]

[१९८] प्रियसङ्गमलाभमिच्छन्त्या मम मूलं नष्टम् । हे पथिक ! शृणु यद् वस्तुको विलपन्त्या पठितः ॥

[१९९] निजघनं दुःखं ज्ञात्वा [मनो] नाथं प्रति प्रहितः । नाथस्तेन नानीतः, सोऽपि तत्रैव रतो यातः । एवं शून्यहृदयं यथा भ्रमन्त्या रजनी विभाता । अनिरूपितं कार्यं [कृतम्] । अतोऽवश्यं मनसि पश्चात्तापो जातः । मया हृदयं दत्तं परं प्रियो न प्राप्तः । एषोपमा कथय केन समम् ? तदाह–शृङ्गार्थे गर्दभी गता, पश्य श्रवणौ हारितौ ॥ इति शिशिरवर्णनम् ॥

[अथ वसन्तवर्णनम् ।]

गयउ सिसिरु[1] वणतिण[2] दहंतु,
महु मासु मणोहरु इत्थ पत्तु ।
गिरिमलयसमीरणु णिरु सरंतु,
मयणग्गि[3] विउयह[4] विप्फुरंतु[5] ॥ २०० ॥

सं केवइ[6] जणइ सुहं विआसु,
विअसंतु[7] रवन्नउ दह[8] दिसासु ।
णवकुसुमपत्त हुय विविहवेसि,
अइ[9] रेहइ णवसरइ[10] विसेसि ॥ २०१ ॥

वहु विविहराइ[11] घण मणहरेहिं[12],
सियसावरत्तपुप्फंबरेहिं ।
पंगुरणिहिं चच्चिउ[13] तणु विचित्तु,
मिलि सहीयहि गेउ गिरंति[14] णित्तु ॥ २०२ ॥

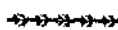
1 A ससिर । 2 C °तिणु । 3 B मइमिग्ग । 4 C विउइय । 5 A फुरंतु । 6 B यकोवइ । 7 C वि हंसतु । 8 B C दस । 9 A दे । 10 A °सरऐ । 11 A विहराइ; C विविहराय । 12 B °हरेवि । 13 C चविउ । 14 A गिरंतु ।

[टिप्पनकरूपा व्याख्या]

[२००] अथ वसन्तवर्णनम्–शिशिरो गतः, मधुमासः प्राप्तः । वियोगिनां मदनाग्निं विस्फोरयन् नितरां मलयाचलसमीरणो वयौ ॥ २०० ॥

[२०१] संकुपितजनसु(?) विकाशः(सः) विकस्वरो दशादिग्भागसु(गेषु) वसन्तोऽवतीर्णः । यस्मिन् समागमने नौवनकुस(सु)मपत्राः विविधजातप्रकार-रूपाः । सनवरुचिविशेषे[ण] अत्यन्तं भाति ॥ २०१ ॥

[२०२] सखीभिर्मिलित्वा नित्यं गीतं गायन्तीभिस्तन(नुं) बहुभिः, यथा

 [अवचूरिका] 

[२००] अथ वसन्तवर्णनम्–शिशिरो गतः, मधुमासः प्राप्तः । वियोगिनां मदनाग्निं विस्फुरन् नितरां मलयाचलसमीरणो वाति ॥

[२०१] सं=सम्यक् केवकी शुभं विकासं जणति=उत्पादयति । पाठान्तरम्–हे पथिक ! यो वसन्तो जनस्य वपुः संकोचयति, मकरं सुखं जनयति । दशसु दिक्षु रम्यः–विहसन् रम्यो जातः । नवकुसुमानि पत्राणि च विविधवेषाणि जातानि । रतिविशेषेण नवशरत्सविशेषं शोभन्ते ॥

[२०२] सखीभिर्मिलित्वा नित्यं गीतं गायन्तीभिः तनुर्वहु यथा चर्चिता (ता) । केन ?– विविधरागेण । पुनः कैः ?–श्वेतसर्वरक्तपुष्पाम्बरैर्घनमनोहरैः प्रावरणैश्च ॥

मह[1]महिउ अंगि बहु गंधमोउ,
णं तरणि[2] पमुक्कउ[3] सिसिर[4] सोउ ।
तं पिखिवि मइ सज्झहि[5] सहीण[6],
लंकोडउ पढियउ[7] नववल्लहीण[8] ॥ २०३ ॥
गयउ गिम्हु[9] [10]अइदुसहु वरिसु उव्विन्नियइ,
सरउ गयउ अइकट्ठि हिमंतु पवन्नियइ ।
सिसिर[11]फरसु वुल्लीणु[12] कहव रोवंतियइ[13],
दुक्करु गमियइ एहु णाहु सुमरंतियइ ॥ २०४ ॥
[†]वाहिज्जइ नवकिसलयकरेहिं[14],
महुमास[15]लच्छि णं तरुवरेहिं[16] ।

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1 B मम° । 2 A तरुणि । 3 B पमुक्किउ । 4 A B ससिर । 5 A मज्झहं; C मज्झिहिं । 6 A सहीय । 7 A C पढिउ । 8 A णववहुय, B वल्लहीय । 9 A गिंभु । 10 A नास्ति 'अइ' । 11 C सिसिरु । 12 B विल्लीणु, C वल्लीणु । 13 A रोवंतियह । † A आदर्शे नोपलभ्यते पद्यमिदम् । 14 B करहिं । 15 B °मासु । 16 B तरुवरेहिं ।

[टिप्पनकरूपा व्याख्या]

चर्चितम् । केन ?–विविधरागेन(ण) । पुनः कैश्चित् ?–सर्वरक्तपुष्पास्वरैः घनमनोहरैः पद्मुरणैश्च ॥ २०२ ॥

[२०३] बहु यथा गन्धामोदो मद्दमहितः । मन्ये तरु(र)णिना–सूर्येण शिशिरशोकस्त्यक्तः । पाठत्रय[ः] पुर(र)पहिताभिः तरुणीभिः–स्त्रीभिः । तं प्रेक्ष(क्ष्य) वल्लभानां सखीनां मध्ये लंकोटकः पठितः ॥ २०३ ॥

[२०४] अतिदुस्सहो ग्रीष्मो निर्गमितः । वर्षा च उद्विग्नया निर्गमिता । मम कथमपि महता कष्टेन शिशिरस्पर्शः शीतुरितुः(°तर्तुः) रोव(रुद)न्त्या गतः । दुख(ःख)करो नाथं स्मरन् पयो निर्गमितः । पतिवियोगत्वात् ॥ २०४ ॥

[अवचूरिका]

[२०३] बहु यथा गन्धामोदो महमहितः । मन्ये तरणिना–सूर्येण शिशिरशोकस्त्यक्तः । पाठत्रयः । पुरुपहिताभिस्तरुणीभिः–स्त्रीभिः । तं प्रेक्ष्य, वल्लभीनां सखीनां मध्ये मया लङ्कोटकः पठितः ॥

[२०४] अतिदुःसहो ग्रीष्मो निर्गमितः । वर्षा चोद्विग्नया निर्गमिता । शरदतिकष्टेन गता । हेमन्तः प्रपन्नः–प्राप्तः । शिशिरः फरस(स्पर्श)कठिनो वोलीनः । कथमपि रुदन्त्यैव दुःखकरो नाथं स्मरन्त्या गमितः ॥

रुणझुण[1] करेहि वणि भमरु[2] छुद्द,
केवयकलीहि[3] रसगंधलुद्द ॥ २०५ ॥
विज्झंति परुप्पर[4] तरु लिहंति,
कंटग्ग[5] तिक्ख ते[6] णहु गणंति ।
तणु दिज्जइ रसियह रसह लोहि[7],
णहु पाउ गणिज्जइ[8] पिम्ममोहि ॥ २०६ ॥
महु पिक्खिवि विंभिउ[9] मणिहि[10] हुउ,
सुणि[11] पहिय कहिउ रवणिज्ज[12] रूउ[13] ॥ २०७ ॥

* [अर्द्धम्]

पज्जलंत विरहग्गि तिव्व झालाउलं,
मयरद्धउ वि[14] गज्जंतु[15] लहरि घण भाउलं ।
सहवि दुसहु दुत्तर[16] विचरिज्जइ[17] सब्भयं[18],
मह णेहह किवि दुग्गु वणिज्जइ णिब्भयं ॥ २०८ ॥

1 B रूणु रुणु । 2 B भमर । 3 B रसि । 4 A परुपर । 5 C कंटग्गि । 6 A णहु ते । 7 C लोइ । 8 C गिणज्जइ । 9 B विंभउ । 10 B मणह । 11 A पुणि । 12 C रमणिज्ज । 13 C रूवु । 14 A मयरद्धणि । 15 B लहरि गज्जंति घण । 16 B दुत्तर । 17 A विरइज्जइ, C विचरिज्जइ । 18 A सब्भय ।

[टिप्पनकरूपा व्याख्या]

[२०५] ननु वितर्के-नवनवैर्नवकिसलयकरैः मधुमासलक्ष्मीवल्लते स । वने वने भ्रमराः रुणुरुणायन्ते, केतकीकलिकारसगन्धलुब्धाः ॥ २०५ ॥

[२०६] परस्पर मिलितैः कण्टकैर्विध्यन्ते, परं-तथाऽपि मधुलिहो मधु लिहन्ति । कण्टकाग्राणि तीक्ष्णानि न गणयन्ति । रसलोभेन रसिकानां शरीरं दीयते । ननु पापं(पापं) न गण्य(ण्य)ते लोहमोहिभिः पुरुषैः ॥ २०६ ॥

[२०७] एतच्चरितं दृष्ट्वा मनसि विस्मयो बभूव । एतद् श्रुत्वा पथिकेन रमणीकरूपः कथितः ॥ २०७ ॥

[२०८] मकरध्वजोऽपि घनं यथा भा-आकुलम्, यथा प्रज्वलद्विरहाग्नि-तीव्रज्वालाकीर्णं यथा गर्जन् वर्तते । दुस्तर दुस्सहं यथा विषह्य सभयं यथा

[अवचूरिका]

[२०६] केतकीनां परस्पर मिलितैः कण्टकैर्विध्यन्ते, परं-तथापि मधुलिहो मधु लिहन्ति, कण्टकाग्राणि तीक्ष्णानि [न] गणयन्ति । तनू रसिकेभ्यो रसलोभेन दीयते, प्रेममोहेन पापो न गण्यते ॥

[२०७] मधु प्रेक्ष्य मनसि विस्मयो जातः । हे पथिक ! शृणु रमनीक (रमणीक)रूपं कथितम् ॥

[२०८] प्रज्वलत्तीव्रविरहाग्निज्वालाकुले मकरध्वजोऽपि गर्जन्, लहरीघननिबिड-

किंसुयइ[1] कसिण[2]घणरत्तवास,
पच्चक्ख पलासइ[3] धुय[4] पलास ।
सवि दुसह[5] हूय[6] पहंजणेण[7],
संजणिउ असुहु[8] वि[9] सुहंजणेण[10] ॥ २०९ ॥
निवडंत रेणु[11] धरपिंजरीहि,
अहिययर तविय [12]णवमंजरीहि ।
मरु सियलु[13] वाइ[14] महि सीयलंतु,
णहु जणइ[15] सीउ णं खिवइ तंतु ॥ २१० ॥
जसु नामु अलिक्कउ कहइ लोउ,
णहु हरइ खणद्धु असोउ सोउ ।

1 B किंपवइ; C किंसुवइ । 2 A कसण । 3 C पलासय । 4 A धुइ । 5 B दुस्सह । 6 A हुय । 7 A पभंजणेण । 8 C दुसहु । 9 'वि' नास्ति B C । 10 C सोहंजणेण । 11 B C रेण । 12 B णय । 13 B सीयल । 14 C वाय । 15 B जणय णं खिव° ।

[टिप्पनकरूपा व्याख्या]

स्थीयते मया । परं चिन्तयामि मम स्नेहेन अपीडितः, दुर्गे–स्तम्भतीर्थे निर्भयं यथा स मत्प्रियः वाणिज्यं करोति । अथवा रमणीकरूपच्छन्दः रासकस्यैव जातिः ॥ २०८ ॥

[२०९] किंसु(शु)कं पुष्पं कृस(ष्ण)घनरक्तवर्णसदृशं जातम् । अतो मन्ये पलासः(शः) प्रत्त(त्य)क्ष एव पलासः(शः)=राक्षसः । सर्वं प्रभञ्जनेन दुस्सहं जातम् । सुहंजनेनासुखं जनितम् ॥ २०९ ॥

[२१०] नवमञ्जरीभिर्निपतद्रेणुना धरा पिञ्जरिताभिरधिकतरं तापिता । मरुच्छीतलो महीं सी(शी)तलयन् वाति । परं सी(शी)तं न जनयति । मन्ये किं तु तापं क्षिपति ॥ २१० ॥

[अवचूरिका]

प्रभाकान्ताकुले दुःसहे सहित्वा समयं मया दुष्करं विचर्यते–भ्रम्यते । मम स्नेहस्य किमपि (?) दुर्गे निर्भयं यथा भविष्यते वा(व्या) म्रियते ॥

[२०९] किंशुकं पुष्पं कृष्णघनवर्णसदृशं जातम् । अतो मन्ये पलासः(शः) प्रत्यक्षं पत्र-पलाशः=राक्षसः । सर्वं प्रभञ्जनेन–पवनेन दुःसहं जातम्, सुहञ्जनेनासुखं जनितम् ॥

[२१०] नवमञ्जरीभिर्निपतद्रेणुना धरा पिञ्जरिताभिरधिकतरं तापिता । मरुच्छीतलो महीं शीतल[य]न् याति, परं शीतं न जनयति । मन्ये किं तापं क्षिपति ॥

कदुप्प[1]दप्पि सतविय[2] अगि,
साहारइ[3] णाहु ण सहार[4] अंगि[5] ॥ २११ ॥

लहि छिद्दु वियंभिउ विरह घोरु,
करि तडउ[6] सुणिउ[7] रडत[8] मोरु ।
सिहि[9] चडिउ पिक्खि मायदसाह,
सुणि पंथिय[10] जं मइ पढिय गाह ॥ २१२ ॥

दूइज्जउ दूइय[11] वरहिणीहिं[12] कयहरिस णट्ठवरहम्मि[13] ।
गयणे पसरियणवदुम[14] घणभंती मुणिय[15] पुण दुम्मं ॥ २१३ ॥

1 B C कदप्पि । 2 C सतविउ । 3 A साहार C साहरु । 4 B साहार ।
5 C सगि । 6 B तडवु । 7 C सुणियउ । 8 B रडतु । 9 C सिह ।
10 A पथिउ । 11 B C दुइय । 12 B वरिहिणीहिं । 13 C °वरिहम्मि । 14 A °दुम ।
15 A मुणीय ।

[टिप्पनकरूपा व्याख्या]

[२११] ज(य)स्य नाम लो[क] असो(शो)क इति कथयति तद्‌लीकम् । यतोऽशोक क्षणार्द्धमपि मम शोक न हरति । कन्दर्पदर्पसंतप्ताङ्गीं मा नाथ एव साधारयति, न सहकार ॥ २११ ॥

[२१२] घोरो रौद्रो विरह छिद्र लभित्वा(ब्ध्वा) विजृम्भित्त । ताण्डव कृत्वा मयूरो न(र)टति । आम्रसापा(शाखा)या कोकिलसमूह आरूढ दृष्ट्वा भो पथिक ! या गाथा पठिता सा त्व शृणु ॥ २१२ ॥

[२१३] हे दूत ! नाऽस्यर्द्धं कृतहर्षाभिर्वर्हिणीभि दूये । अथवा द्वितीयाभिः द(व)र्पाभि नष्टविरहिणीना कृतहर्षाभिर्दूये । गगने प्रसरितनवद्रुमे(मै) घन-भ्रान्ति(न्ति) ज्ञात्वा पुनर्दूये ॥ २१३ ॥

 [अवचूरिका] 

[२११] यस्य नाम लोकोऽशोक इति कथयति तदलीकम् । यतोऽशोकः क्षणार्धमपि मम शोक न हरति । कन्दर्पदर्पसंतप्ताङ्गीं मां नाथ एव साधारयति, न सहकार ॥

[२१२] हे पथिक ! छिद्र लब्ध्वा घोरो विरहो विजृम्भित । मयूरस्ताण्डव कृत्वा रटन् स्थितः । शिखी-मयूरो माकन्दशाखायां दृष्ट । हे पथिक ! शृणु या गाथा मया पठिता ॥

[२१३] हे पथिक ! नाऽस्यर्द्धं कृतहर्षाभिर्वर्हिणीभिर्मयूरीभिर्दूये । अथवा द्वितीयकाभिर्दर्पाभिर्नष्टविरहिणीनां कृतहर्षाभिर्दूये । गगने प्रसरितनवद्रुमे घनभ्रान्त्या ज्ञात्वा पुनर्दूये ॥

इय[1] गाह पढिवि[2] उट्ठिय[3] रुवंत[4],
चिर[5] जुन्न[6] दुक्ख[7] मणि[8] संभरंत[9]।
विरहग्गिझाल[10] पज्जलिअ अंगि,
जज्जरिउ[11] बाणिहिं तणु अणंगि ॥ २१४ ॥
खणु मुणिउ दुसहु जमकालपासु,
वर[12]कुसमिहि सोहिउ[13] दस दिसासु।
गय णिवड[14] णिरंतर गयणि चूय,
णवमंजरि[15] तत्थ वसंत[16] हूय ॥ २१५ ॥
†तहि[17] सिहरि सुरत्तय कसिण[18] काय,
उच्चरहि [19]भरहु जणु विविह भाय।
अइ मणहरु पत्तु मणोहरीउ,
उच्चरहिं सरसु महुयर झुणीउ[20] ॥ २१६ ॥

1 B इह। 2 A पुढवि। 3 B उट्ठिवि। 4 C रुवंति। 5 A चिरु, C जिर। 6 A जुन्नु। 7 B दुक्खु। 8 B मण। 9 C रुभरंति। 10 C, °झाल। 11 B जज्जरियउ। 12 C णव°। 13 A सोहइ; सोहियउ। 14 B निविड। 15 A °मंजरी। 16 B वसंति। † A आदर्शे नोपलभ्यते पद्यमिदम्। 17 C तह। 18 C किसण। 19 C उच्चरिहिं तरहु। 20 C झणीउ।

[टिप्पनकरूपा व्याख्या]

[२१४] इमां गाथां पठित्वा रुदन्ती उत्थिता। किं कुर्वन्ती जीर्णदुक्खं(दुःखं) मनसि संभरन्ती। पथिक! विरहाग्निज्वाला अङ्गे प्रज्वलिता। तथा अनङ्गबाणैस्तनुः जर्जरीभूतः(ता) ॥ २१४ ॥

[२१५] यस्मिन् वसन्ते क्षणं–क्षणमात्रं यमकालपास(श)सदृशं ज्ञातम्। वरकुसुमैः दिग्विभागाः सो(शो)भिताः। गगने–आकाशे आम्रमञ्जर्यो निविडं गताः। तत्र वसन्ते नूतनाम्रमञ्जर्यो बभूव(वुः) ॥ २१५ ॥

[२१६] यस्मिन् समये नानाप्रकारैर्भरतभावं उच्चरन्ति तस्मिन् सुरक्तकृष्णसिप(शिख)रे अत्यन्तमनोहरः समयः प्राप्तः। मधुकराः–भ्रमराः सरसं–सुमनोहरं शब्दं उच्चरन्ति ॥ २१६ ॥

[अवचूरिका]

[२१४] हे पथिक! एतां गाथां पठित्वा रुदन्तु (रुदन्ती) उत्थिता। चिरं जीर्णदुःखं मनसि संभारयन्ती। विरहाग्निज्वाला अङ्गे प्रज्वलिता। अनङ्गेन बाणैस्तनुर्जर्जरितम्(ता) ॥

[२१५] क्षणं ज्ञातं ज(य)मकालपाशो दुःसहः। वरैः–प्रधानैः कुसुमैर्दशाऽपि दिशः शोभन्ते। चूताः–आम्रा निबिडाः–निरन्तरा गगनं गताः, नवा मञ्जर्यस्तत्र वसन्ते जाताः ॥

कारंड[1] करहि[2] तह कीर भाइ,
कारुन्न पउक्कउ[3] तह कुणाइ ।
अइ[4] एरिस मयणपरव्वसीउ,
कह कहव[5] धरंती[6] कट्ठि जीउ ॥ २१७ ॥
जलरहिय मेह संतविअ काइ[7],
किम कोइल[8] कलरउ सहण[9] जाइ ।
रमणीयण रत्थिहि परिभमंति,
तूरावि[10] तिहुयण[11] बहिरयंति[12] ॥ २१८ ॥
चच्चरिहिं[13] गेउ झुणि करिवि[14] तालु,
नच्चीयइ अउव्व[15] वसंतकालु[16] ।
घण निविड[17] हार[18] परिखिल्लरीहिं,
रुणझुण[19] रउ मेहलकिंकिणीहिं[20] ॥ २१९ ॥

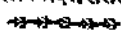
1 B कारेंडु । 2 B हहिं । 3 C पमुकउ । 4 A ऐ । 5 C कहवि । 6 A धरंतिय । 7 C काय । 8 C कोइ कलरव, B कलिरवु । 9 A सहणु । 10 A तूरारव । 11 B तिहुयणु । 12 B बहिरियलि; C बहिरियंति । 13 B चच्चरिहिं; C चच्चरहिं । 14 C करवि । 15 C अतव्वु । 16 B ष्कालु, C ष्काल । 17 C निवर । 18 B हारि । 19 A रुणझुण । 20 A B कंकणीहिं ।

[टिप्पनकरूपा व्याख्या]

[२१७] तत्र वसन्ते कीराः-शु(शु)काः [का] रण्डकं-मण्डलं कुर्वन्ति । तत्र कारुण्यप्रयुक्तं यथा क्वणति । अइ इति कोमला[ला]पे, ईदृशे समये मदनपरवसा(शा) जीवं कष्टेन धरन्तीव ॥ २१७ ॥

[२१८] जलरहिता मेघाः श(श)रीरं सन्तापयन्ति । कोकिलाकलरवः कथं सह्यते । रमणीगणाः रथ्यामार्गे परिभ्रमन्ति । तूर्यरवेण त्रिभुवनं बधिरयन्ति जनाः ॥ २१८ ॥

[२१९] एष अपूर्वो वसन्तकालो नृत्यते । कैः ?-चार्चरिकजनैः, किं कृत्वा ?-तालं ध्वनिं च कृत्वा । पुनः निबिडहारपरिवेष्टिताभिः युवतीभिः । पुनः शब्दायमानकिङ्किणीनिनादमेखलाभिः ॥ २१९ ॥

 [अवचूरिका] 

[२१७] तत्र वसन्ते कीराः-शुकाः कारण्डकं-कीर(रं) कुर्वन्ति । तत्र कारुण्यप्रयुक्तं यथा कुर्वन्ति । अइ इति कोमलामन्त्रणे, ईदृशे समये मदनपरवशा जीवं कष्टेन धारन्तीव ॥

[२१८] जलरहितमेघैः काया सन्तापिता । कोकिलानां कलरवः कथं सोढुं शक्यते । रमणीगणा रथ्यामार्गेषु भ्रमन्ति । तूर्यरवेण त्रिभुवनं बधिरी क्रियते ॥

[२१९] चच्चरे-हट्टमार्गे गीतं कृत्वा, तालध्वनिं कृत्वा, अपूर्वो वसन्तकालो नृत्यते । घननिबिडहाराभिः परिखेलन्तीभिर्मेखलाकिङ्किणीभी रणझुणरवः क्रियते ॥

गज्जंति तरुणि णवजुव्वणीहिं[1],
सुणिं पढिय[2] गाह पिअकंखिरीहिं ॥ २२० ॥
[अर्द्धम् ।]

एआरिसंमि समए घणदिणरहसोयरंमि लोयंमि ।
अब्भहियं[3] मह हियए कंदप्पो खिवइ सरजालं ॥ २२१ ॥

जइ अणक्खरु कहिउ मइ पहिय !
घणदुक्खाउन्नियह मयणअग्गि विरहिणि[4] पलिचिहिं[5],
तं फरसउ मिल्हि[6] तुहु विणयमग्गि पभणिज्ज झत्तिहि।
तिम[7] जंपिय जिम[8] कुवइ णहु तं पभणिय[9] जं जुत्तु,
आसीसिवि वरकामिणिहि वट्टाऊ पडिउत्तु ॥ २२२ ॥

1 B C जुव्वणीय । 2 A पढियइ । 3 C अहियपरं । 4 A विरहणि, B विरहिण । 5 A B पलत्तिहिं । 6 B मिल्हेवि तुह । 7 A विव । 8 A जिव । 9 A °पि भणिए ।

[टिप्पनकरूपा व्याख्या]

[२२०] अस्मिन् समये नवयौवनास्तरुण्यः गर्जन्ति । पठितां गाथां श्रुत्वा मियोपरि उत्कण्ठिता जाता ॥ २२० ॥

[२२१] एतादृशे वसन्तसमये दिवसे घनं यथा रसोत्करे लोके च याते सति, कन्दर्प्पो मम हि(हृ)दयेऽधिकतरं शरजालं क्षिपति ॥ २२१ ॥

अथ ग्रन्थमुपसंहरन्नाह–

[२२२] यत् पथिक ! मया घनदुक्खा(ःखा)पूर्णया मदनाग्निना विरहेन(ण) च प्रलिप्तया, अनक्षरं कथितम्, तत् कठोरं परिहृत्य विनयमार्गं झगिति प्रभणे[ः]। तथा कथयेः यथा [स] न कुप्यति। तद्भणेः यद् युक्तं भवति। एवं कथयित्वा वरकामिन्या आशिषं(षं) दत्त्वा पथिको गमनार्थं प्रयुञ्जितः ॥ २२२ ॥

[अवचूरिका]

[२२०] नवयौवनाः स्त्रियो गर्जन्ति । पतिकाङ्क्षया मयेषा गाथा पठिता ॥

[२२१] एतादृशे वसन्तसमये दिवसे घनं यथा रहसोत्करे लोके च याते सति, कन्दर्पो मम हृदयेऽधिकतरं शरजालं क्षिपति ॥

[२२२] यत् पथिक ! मया घनदुःखापूर्णया–मदनाग्निना विरहेण च प्रलिप्तया, अनक्षरं कथितम्, तत् कठोरकं परिहृत्य, विनयमार्गे मया झगिति भणेः । तथा कथयेः, यथा न कुप्यति । तद्भणेः यद्युक्तं भवति । एवं कथयित्वा वरकामिन्या आशिषं दत्त्वा पथिको गमनार्थं प्रयुञ्जितः ॥

[1]तं पडुंजिवि चलिय दीहच्छि
अइ तुरिय,[2] इत्थंतरिय दिसि दक्खिण[3] तिणि जाम दरसिय,
आसन्न पहावरिउ दिट्ठु णाहु तिणि झत्ति हरसिय ।
जेम अचिंतिउ[4] कज्जु तसु सिद्धु[5] खणद्धि महंतु,
तेम पढंत सुणंतयह जयउ अणाइ अणंतु[6] ॥ २२३ ॥

1 C पट्ठिवि तं चलिय दीअच्छि व तुरिय । 2 A B तुरियइ । 3 B C दक्षण ।
4 A अचतउ, B अचिंतउ । 5 A सिधुयणधु । 6 C अणायतु अद्ध ।

[टिप्पनकरूपा व्याख्या]

[२२३] सा दीर्घाक्षी यावत् तं प्रेषय(यि)त्वा अति त्वरितं चलिता । अस्मिन्नवसरे दक्षिणा दिग् दृष्टा । तदैवासन्न यथा पन्थाने आवरयन् तया पतिर्दृष्टः । हर्षिता झगिति जाता । अथाशीर्वादम्–अथ कर्त्ता भणति–यथा चिन्तितं कार्य्यं तस्याः क्षणार्द्धं मध्ये महत् सिद्धम्, तथा पठतां शृण्वतां सिध्यतु । अनाद्यनन्तः परमपुरुषो जयतु ॥ २२३ ॥

॥ इति संदेशराश(स)कटिप्पनकं समाप्तम् ॥

*

श्रीमद्भाग्वाटवंशाम्बुधिशशिसदृशो हालि(दि ?)गस्याङ्गजन्मा
पुत्रो माव(तु)स्तिलण्याः प्रणिदितचरणो रुद्रपल्लीयगच्छे ।
श्रीमद्देवेन्द्रशिष्यः शरै–रसै–युगैं–भूंवत्सरे (१४६५) वृत्तिमेतां
लक्ष्मीचन्द्रश्चकाराखिलगुणनिचयः सूरयः सो(शो)धयन्तु ॥ १ ॥
वृत्तिर्नास्य(स्य) दृष्टा विलोकि सुरो(सुगुरो ?) पार्श्वे न चाभाणि च
नो कर्तुं सुमतस्त्विदं भुवि मया चाध्यायि शास्त्रं क्वचित् ।
किन्तु क्षत्रियगाहडस्य मुखतो या या म(चा?) वृत्ति[ः] श्रुता
मा(सा) सा ह्यत्र मया विमूढमतिना धार्त्ता नि[य]द्धा ननु ॥ २ ॥
यदन्यथा मया प्रोक्तो(क्तः) कश्चिदर्थस्तथा पदम् ।
तदहं नैव जानामि तज्ज्ञानात्येव गाहडः ॥ ३ ॥

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॥ लिखितं श्रीहिसारदुर्गे अषाढसुदि अष्टम्यां बुं(बु)धवासरे ॥

[अवचूरिका]

[२२३] सा दीर्घाक्षी यावत्त प्रेषयित्वाऽति त्वरितं चलिता । अस्मिन्नवसरे दक्षिणदिशि दृष्टा, तदैवाऽऽसन्न यथा पन्थानमावर[य]न् तया पतिर्दृष्ट । हर्षिता झटिति शीघ्र जाता । अथाऽऽशीर्वादं ग्रन्थकर्त्ता भणति–यथाऽचिन्तित कार्यं तस्या क्षणार्धमध्ये महत् सिद्धम्, तथा पठतां शृण्वतां सिध्यतु । अनाद्यनन्तपरमपुरुषो जयतु ॥

॥ इत्यवचूरिः । श्रीसन्देशरासक समाप्तं । पं॰ नयसमुद्रेण लिखितम् ॥

सन्देशरासकगतपद्यानुक्रमणिका—अकाराद्यनुक्रमेण।



सन्देशरासक शब्दकोष।

[अकारादिक्रमानुसार]

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अ ११३ च (?)
अइ २१७ कोमलालापेऽव्ययम्
अइआयलय ११३ (=अति+आकुल ?) अत्युत्सुक
अइउन्हय १३२ अत्युष्ण
अइखिंचि १५१ अतिखिन्ना
अइछेइ २३ अतिच्छेद
अइरत्थि (अयथि) १५९ अगस्ति [नक्षत्र]
अइदुग्ग १५९ अतिदुर्ग
अइधिट्ठि १८४ अतिधृष्टा
अइमणहर २१६ अतिमनोहर
अइमल्हिरय ५० अति+मल्हिर। [√मल्ह लीलाकरणे] अतिशयलीलायुक्त, अतिमन्थर. (गु महालवुँ)
अइरावइ १४० [ऐरावती] विद्युत्
अइसच्छयइ १३२=अतिसच्छायति(?) अधिकं शोभते
अउव्व २१९ अपूर्व
अंसु ८७ अंशु=कान्ति
°[अं]सुय १५० अश्रु (हिं. गु. आँसु)
अकयत्थ ९२ अकृतार्थ
°[अ]करिस (ष°) १९५ उत्कर्ष
°[अ]क्खर १९ अक्षर=वर्ण
अक्खि १७६ अक्षि (हिं. गु आँख)
अगर १८९ अगरु
°[अ]ग्ग १५४ अग्र
अग्गइ १५१ अग्रे=अतःपरम् (हिं.गु. आगे)
°[अ]ग्गि २४ अग्नि (हिं. गु आग)
अग्गीहर १९५ [°हर=घर] अग्निगृह
अचिंतिय २२३ अचिंतित
अचरिय १२० आश्चर्य (हिं. गु अचरज)
अचहिय २२१ अत्यधिक

√अच्छ=अस् (गु. छुँ, छे, छ.) अच्छउँ ७९, °उ २०७, अच्छइ ६७, अच्छिहि (°च्छ°) १६७
[°अ]च्छय १३३ अच्छ
[°अ]च्छि २०७,२२३ (यथा–दीहच्छि, दीहच्छि) अक्षि
अज्ज १०९ अद्य (हिं. गु. आज)
अट्ठ ३१ अष्ट (हिं. गु. आठ)
अण° (यथा–अणाइ, अणायर, अणंत, अणंग) नञर्थे अव्यय (गु. अण°)
अणकिय १०२ अकृत
अणरइ १०५ अरति
अणरसिय १८५ अरसिक
अणरुइ (द्र० अणिरइ) १९९ अरुचि
अणक्खर २२२ अनक्षर (अनुचितवचनार्थक)
अणंग ५२ अनंग
अणंतु २२३ अनंत
अणल १२० अनल
अणाइ २२३ अनादि
अणायर १८६ अनादर
अणिमिस° १४७ अनिमिष
अणिरइ १९९ (द्र० अणरुइ) अरुचि अर्थक
अणुभचि १३० अनु+भंग। [द्र० भविसयत्तकहा–अणुभंचि] अनुगत
अणुराय १५७ अनुराग
अणुरायय° २२ [*अनुरागिक] अनुरागिन्
अणुसरिय २८ अनुसृत
अणेग° १७७ अनेक
°[अ]त्त २५ आर्त (यथा–दुक्खत्त=दुःखार्त)
अत्थ° ९२ अर्थ
अत्थम ११२ अस्तमन
अत्थमण ११७=अस्तमयन
अद्द° २५ आर्द्र

अद्धायड्डय १९५ अर्धावर्त (अर्धोत्कलित)
अंग २५
अंगभंग १०५ अंगव्यथा
°[अं]गुट्ठ ४१ अंगुष्ठ (गु. अंगुठो)
अंगुल° १८९
°[अं]गुलि ६६ (गु. आँगळी)
अंचल ९८ (गु. आंचळो)
°[अं]जुलि १३० अंजलि
अंत २२३
अंतर १४२ अंतराल, ६४ दैर्घ्य, ९४ अभ्यंतर
°[अं]तरिय १९३ अंतरित
°[अं]धार १३९ अंधकार (गु. अंधार, अंधारुँ)
अन्न १८९,४६ अन्य
अन्नय ६४ अन्य
अन्नइ ११७ [अन्यत्+चित्?] अन्यत्र (गु. अने)
√अप्प=अर्प् (गु. आपवुँ) अप्पियइ १२४
अप्प ९५ आत्मन्
अबुह २१ अबुध
अबुहत्तण २१ [°त्तण < °त्वन] अबुधत्व
अब्भितर° १९४ अभ्यन्तर
अमंगल १०९
अमल १७३
अमिय° २३ अमृत
अमियमयूह १३७ अमृतमयूख=चन्द्र
अंबर १४८ =गगन, २०१ =वस्त्र
अंबुहर १३९ अंबुधर
अम्हारिय १०५=अस्मदीय
अरमणीय १५७, =करपत्रम्
अरविंद १३७ अरविंद
अरु २५ च=अथ च (हिं० अरु)
°अरुण ५०=अरुणत्व,
°अलंकरण १८७
अलय ८७ अलक
अलहंत १८ अलभत्,—अलहंतय ४९, अलहंतिय १४७
अलिय १३८ अलिक
अलिक्खय २११ अलिक

अवत्थ १०५ अवस्था
अवर ९६ अपर
अवलोइय १८४ अवलोकित
अवलोयण ९४ अवलोकन
अवसु १९९ अवशम्=अवश्यम्
अवहार=अव+धारय्, अवहारि ३०
अस १५८ (?) असु; आशा
असंचर १४५
असमत्थ ८० असमर्थ
असहंतिय १३१ असहंती
असुह १३१ असुख
असेस १९२ अशेष
असेविय° १९३ असेवित
असोय २११ अशोक
अह ५४,१३५ अथ
अहर° ५१ अधर
अहव १८३ अथवा
अहवा ९१ ,,
अहिणवियअइ ४४ (°त्तियइ) अभिनूयते
अहि° १३५ अधि°
अहिय° ६७ अधिक

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°आइ २२३ आदि
आइ १९१ द्र०—आयय
आइयय ४१ ,, आयय
आइच्चिहि ४५ द्र० आयण्णहि
[°आ]उन्निय २२२ °आपूर्णित (यथा—दुक्खाउन्निय)
°[आ]उल १४६ आकुल=व्याप्त
°[आ]उलिय ९४ आकुलित=व्याकुलित
°आउह° १०५ आयुध
°आएसियय ६५ आदेशित=आदिष्ट
आयय ६७ आगत (हिं. आया)
आइयय ४१=आयय
आइ १९१=आय; आयय
आयण्ण (°न्न)=आ+कर्ण
आयण्णहि ८५, आयन्निहि ११८,
आयन्नि ३०,९८
°आयर १८६ आदर

°आकंखिरिय १३४ [आ+ √काङ्क्ष–इर] आकांक्षन्ती
आकंतिय १३१ आक्रान्त
°आकोयण १२३, १२५ °(उ)कोयण, [यथा–मयणाकोयणि], मदनयुक्तचेष्टा=मदन-चेष्टायुक्त
°आगम ५२=आगमन
°[आ]इवर १४८
°[आ]णय २४ आनयन √आण्=आ+नी (गु आणवुं)
आणि १९७ आनीय, आणिय १११ आनीत
आमलियइ १०१ अभ्यङ्ग, अभ्यज्यते
आलय ६२=नीड
आलकियय ४८ [अलकिय] अलकृत
आलसि १०५, १५१ अलस (गु आळसु)
आलिंगण ९४ आलिंगन
°आवट्टय १९५ (? उत्कलित)
°आवरिय ८७, २२३ (? आवृत)
°आवलय ११३, ८८ (=आउल) व्याकुल
°[आ]वलि २६
आवाणिय १९४ ?
√आव् [आप् ?] आ+गम् (गु आववुं)
आविहसि १११, °(आ)विय ११७
°आस° ८१, °आसा° १०६, आशा
°आसणय ८६ आसन
°आसग ९४
आसघ २९
√आसास् [आ+ √श्वस्]=आश्वासय्०
आसासि ९८, आसासिज्जइ १८,
√आसीस्=आ+ √शास्
आसीसिवि २२२,
आसीसिय ४४ (°सिइ ?) आशिषा
°आहरण १६७ आभरण

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इअ १९२ इव
इय ७४ इमास्
इक्कट्ठ १८० एकस्थ (गु एकठुं)
इक्कत्ति ८० एकत्र=एकस्मिन्
इक्कल्लिय ९२, इक° १९२ एकाकिनी (गु एकली)
इक्क १०० एक
इक्क-इ९९=एकदापि, एक+चित् ? (गु एके)
इकल्लिय १९२ द्र० इक°
इक्किक्क १६६ एकैक (गु एकेक)
इक्खर° १२५ इक्षु (गु ईख)
इच्छ=√इच्छ् (गु इच्छवुं) इच्छन्त ८२, इच्छन्तिय १९८
इच्छ १०९ इच्छा
इच्छा १६९
इणि ११३ अस्मिन्
इत्थंतरि १०७ अत्रान्तरे
इंदीवर २९
इंदोव १४३ इन्द्रगोप
इम ९४ एवम् (गु ऍम, इम)
इहु १५२ एष =एतद्
ईसरसरि १५५ ईषत् स्वर=लघुशब्द

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उ १५१ उत=अथवा (?)
°उयर° ११८ उदर
उक्खिरिय ९४ [उद्+कांक्ष्+इर] उत्कण्ठिता, द्र० उक्किर
उक्कंठ १२० उत्कण्ठा
°उक्कर १४१ उत्कर=समूह
°[उ]क्करडि ६९ ,, (गु उकरडी)
°उक्किख १०८ उत्कांक्षा
°उक्कोयण १०४ उत्कौकुच [द्र० आकोयण]
°[उ]ग्गउ १८१ उद्गम
उग्गिलन्त १०० [उद्+गिल्] उद्गीरत्
√उग्घ्=कथ्
उग्घहि° (हिं) २१६
उग्घरिय ४४
उच्छल=उत्+क्षिप्
उच्छलि १६२ (गु उछळवुं)
°[उ]च्छित्त १२० उत्क्षिप्त
उज्जागय १०५ [√उज्जाग् < उज्जागिर], उजागर
उज्जल ५१ उज्ज्वल
उज्जाण ५४ उद्यान
उट्ठंत १३६ उत्तिष्ठन्ती

उट्ठिय १९२ उत्थित
*उड्डीणय २५१
उणंदीयइ १८२ (?) न आनन्द्यते
उत्तट्ठि ९७ } उत्त्रस्ता
उत्तट्ठिया ८३ }
उत्तंग° २४ उत्तुंग°
उत्तरायण ११२
उत्तावलय ९२ उत्सुक, (गु. उतावळुं) उत्तावलि २१
उद्धसिय ८७ (?) [उद्ध्वस्त ?] उद्धषित(?)
°उदय° ४५ उदय
उद्धमियय १३३ } उद्धमित
उद्धवियय १४८ }
°उन्हय १३२ उष्ण (गु. ऊनुं)
°उन्हत्त १०७ उष्णत्व, लसि
उप्पत्ति ८९ उत्पत्ति
उब्बिविर° ८७ फिक° (गु. फीकुं) खिन्न
°[उ]ब्भय १३७ उद्भव
°उमुक्क° २५ उन्मुक्त
उयारय १८८ कक्षा; उपवरक (गु. ओरडो) [उयरिया, ओयरिया (राजस्थानी-ओवरि) ओभरय-अपवरक]
उरुस ९७ } [उद्+रुह्+न] उ इति
उरुसय १४५ } अधिकं रुदितं।
°उल° १४७ कुल
उल्लिहइ ४१ [उद्+लिख्] उल्लिखति
√उल्हव्=वि+ध्मापय् (गु. ओलववुं, होलववुं) = विध्यापति
उल्हवइ १३७, उल्हविय १४९
उल्हाव-यर ६७ [√उल्हव्+कर] विध्यापक
उवर १३५ उदर=उरस
°[उ]वरि ११८ उपरि
उवाडयणि १९९ (?) गर्दभी
°उव्व २११ °पूर्व
उव्विग्ग ९८ उद्विग्न, उव्विग्गिय १६९, °या ८५.
उवम १९९ उपमा
उवेउ १३६ उद्वेग
उससंतिया ८३ उच्छ्वसन्ती
उसास ११८,१९२ उच्छ्वास

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ऊसारिय १८६ उत्सारित

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एय २० एतद्
एग १८० एक
एम १९९ एवम् (गु. एम)
एरिस २१७ ईदृश
एहु ९१ } एषा, एषा
एहु २०४ }

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ओसास ९७ (?) उच्छ्वास
ओस १८३ ओसलिय=[अवश्याय-सित:] उच्छ्रुसित (गु. ओस)
°[ओह] १११ ओघ

य (श्रुतात्मक)

य १०३,१७६,२२३ च
°यण १९३ गण
°यण २१८ जन
°यर १३७ [कर] किरण
°यल ५५ दल
°यल ५१ दल

क

क १८ क (प्रश्नार्थ सर्वनाम)
के ४५ केचित्
को पुण ९४ क: पुन: (गु. कवण)
कु-वि १४८ कोऽपि
किं-पि ६८
किवि ९१ (किं वि)
कु-इ ४२ कु वि
का वि कापि (स्त्रि.) को-इ ५२ कमपि-अवश्यंसितसर्थ:।
°कयत्थि ९२ कृतार्था
कइय° १२२ कदा, कइय-लगि°१२२ कदा-प्रभृति (द्र० छगि)
°कओल १८७ कपोल
कय(इ)वर ७४ कविवर
कज्ज २२३ कार्य
कट्ठ १८० कष्ट

√कडयड्-आकृष्यमाणकोदण्डस्य कडकड इति शब्दे, कडयडवि १८५
कडक्ख १२३ कटाक्ष
कड्ढिय° १७७ कड्ढ=कृष् (गु. काढवुँ, चित्र-काढवुँ इत्यादर्थक)
कढिण ८५ कठिन
°कण° ११८
कणय° २४ कणयगि=कनकाग्नि
कंटय° २०६ कंटयगा=कंटकाग्र
°कंठ° १५४
कत्थवि ४४ कुत्र+अपि
कद्दम १४३ कर्दम
°कंखिरि १३३, कंखिरी २२० √कंख्=कांक्षन्ती
कंत ७६ कांत, कन्तय १६७
कंति ८७ कांति
कंदप्प १७८ कंदर्प
कँदुट्ट १६२ उत्पल [कंदोट्टं नीलोत्पलम्]
कपूर° १७९ कर्पूर
कम° ३० क्रम=पद
कम्म १९९ कर्म
√कर्=कृ (गु. करवुँ) करेइ १०८, करेहि २०५, कीरइ १०९, ११४ (कीरहि) करहि ६८, करि १०१, करिवि ८८, कावि ४९, करि ९२, किय १९४, कीय १९९, कियय १०२, कीयय १९९
कर १३० हस्त
°कर १३१ किरण
करयल १४२ (कलयल) कलकल
√करप्प्=कम्प् (गु. करपवुँ) करप्पियइ १२४ कर्प्यते
करलय १४१ (?) करल=पाषदण्डकः (गु. मगरडो-°डी) चरणवीथि
करवत्त १२४ करपत्र (गु. करवत)
°करि° ४६ करिन्
करुण° १३४
कल° १८३
कलयंठि १४४ कलकंठी=कोकिला

कलयल १४४ कलकल
°कलस २९ कलश
√कल् (गु. कळवुँ) कलिज्जहि ५२
°कली २०५ कलिका, कलि (गु. कळी)
कल्लोल १४२
कवण ६४ प्रश्नार्थ सर्वनाम (गु. कोण, हिं. कौन)
कवाल ८६ कपाल=शिरोऽस्थि, भाल (गु. कपाळ)
कवालिय १८५ कापालिक
°कवित्त १० कवित्व
°कवोल ५२ कपोल
कसिण° ८७ कृष्ण=कालिमा
√कह्=कथ् (गु. कहेवुँ) कहउँ ६८, कहउ ९१, कहसु [कथ°+°स्व] ८९, कहइ ६८, कहु ९१, कहिय ९२, ११०=कहिअ=कथेः, कथेः, कहिअ ८८; कहिज्जसु ७१, कहिसु ९१, कहवि ७४, कहिज्जउ ९१, कहिज्ज ९१ कहिय ११७, कहियय ९१ कहि २०५ (कहि ण सक्कउ=कथितुम् न शक्नोमि (=गु. कही न शकुं)
कहणह ८० (कथनस्य)=कथनाय
कहण ८९ कहण न जाइ=कथितुम् न याति
कह=क कुत्र १५४
कहव १५७ कथमपि
कह कह वि १८ कथं कथमपि
°कह १८२ कथा
कहि ४१ कुत्र (गु. कहिं)
काँइ १२४ (काइ) किम् (गु. काँ, काँइ)
°काय २१६ काया (गु. काय) काइ २१८
काम° १८२
कामिय २२ कामिक (गु. कामी)
कामिणि ५० स्त्री (गु कामनी)
कारंड २१७ (?) मण्डलम्, नीडम्
कारुण्ण° २१७ कारुण्य
काल ९४ समय
कालंगुलि ८९ कनिष्ठाङ्गुलि

कावालिय ८६ कापालिक
कावालिणि ८६ कापालिनी
°काहल° ४५ काहला
कि ७७ (किं)=किम्
किंकिणि° २६ °णी
किम ६९ (किव) कथम् (गु. केम)
किम्मइ १९८=किम+इ (<वि < अपि) (गु. केमे)

किरण° १४१
किरि ९९ किल
किसण° १४८ कृष्ण
°किसलय° २०५
किहु ९६ (=किंहु=किं खलु) किमपि
कीर २१७
कुकवित्त° २१ कुकवित्व
°कुट्ट° १७३ प्रहार
°कुडिल° १७७ कुटिल
कुंडयाल° १७५ वर्तुल (गु. कुंडाळुँ) [यथा चक्क-कुंड-कुंडलिय-कुंडवालः; चक्कलिय-चक्कवाल; पेंड-पेंडलिय-पेंडवाल, सुद्द-सुद्दवाल]
कुण्डलिय ४९ कुण्डलित=कुण्डलाकार
कुंकुम° ८७ (गु. कंकु)
कुंज° १६४ क्रौञ्च [गु. कुंजडुँ]
कुंजर° १३३
कुंद-चउत्थि° १९१ कुन्दचतुर्थी (चउ-त्थि=गु. चोथ)

कुंभ १००
√कुण्=कृ, कुणइ १८३, कुणंति १८३
√कुणा=कण् (?) कुणाइ २१० कुणइ क्वणति (?) कुर्वन्ति, कुणंती १५५
°कुप्पास° २८=कूर्पास, कञ्चुक
कुरंगि ९७ कुरंगी
कुवइ २२२ कुप्यति
कुसुम १०६
कुसुमसर १३७ °शर
कुहर ९२
केलि १८०

केलीहर १९४ कदलीगृह
°कोअण ४७ कौङ्कण; द्र० आकोयणि
कोयंड ५२ कोदंड
कोइल १४८ कोकिल
कोऊहल १९ कौतूहल
कोऊहलिय ३० कौतूहलित
कोलिय° १९ कौलिक=तंतुवाय
कोसिल्ल १८६ कौशल्य

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खयहि १३७ खयइ (?), क्षपयति
खज्जोय १६५ खद्योत
खट्टंग ८६ (?) खट्वाङ्ग=पल्यङ्कपाद। योग्यु-पकरण

खण १९ क्षण
खंभाइत्त ६५ स्तम्भतीर्थ (गु. खंभात)
खर १४२
√खल=स्खल, खलहि ५४, खलिय ४७
खल १८४ (गु. खळ)
खाम° ११८ क्षाम
खामोयरिय ११८ क्षामोदरी
खार° १३७ क्षार (गु. खार)
√खिज्ज=खिद्य, खिज्जउ १५५
खिन्नि १५१ खिन्न
खिल्लंतय १७४ √खिल्ल=क्रीड् (गु. खेलवुँ)

√खिव (?) खिवइ १३७,२१० (क्षिपति) खिवंतिय १४०,१४१ क्षिपन्ती
खित्त १३६, खित्तय १७८ क्षिप्त
खिसिय २६ √खिस=भ्रंश् (गु. खसवुं)
√खुव (?) खुवइ ८६ दूरीभवति (गु. खोवुं)
°खेय १५१ खेद

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गय ५८, गइय १९१ गत
गय २६,८७, १०५, १७१ गति
गयण १३९ गगन
गग्गिर° २९ [√गग्ग+इर (?)] गद्गद
√गज्ज=गर्ज् (गु. गाजवुँ) गज्जंति २२०, गज्जंत २०८, गज्जिउ १४२

गण-गण् (गु. गणवुँ) गणंति २०६, गणि-
जइ २०६
गंठि २७ ग्रंथि
गंड ४८
गंध १८४
गंधक्करिस १९५ (गंधुक्करिस) गंधोत्कर्ष
गंधमोय २०३ गंधामोद॰
गंधवहि १३३ [°वहिन्] गंधवह
√गम्=गच्छ्, गमहि १०२, गमियइ १४२,
१५८, गम्मियइ ११०, गंमिज्जइ ६४
गमिय, १८०, गम्मियउ
गम ११३ गमन
गमण १०९ ,,
गरिट्ठ ३१ गरिष्ठ
गरुअय ७७ गुरु (गु. गरवुँ)
गरुय° १३९ गुरु
°गल १७१ (गु. गळुँ)
गलत्थिय १५० क्षिप्त
√गह्=ग्रह् गहिवि १५१, १५७
°गहिल्लिय १९६ [ग्रह+इल्ल] ग्रथिला (गु.
घेली)
गाढय १८९ गाढ (गु. गाढुं)
गाह ८३ गाथा
गिज्जइ १५७ √गी=गै
गिंभ १३९ ग्रीष्म
°गिम्ह° १३०, २०४ ग्रीष्म (गु. घीम)
°गिर° २९ गिरा
√गिर्=गृ, गिरंति २०२, गिरेउ १५७
गीय १८० गीत
°गुण १३७
गुण° ९६ ज्या
गुरु १६९ महत्
गुहिर १३९ [<गभीर=गुहा] गभीर
गेय १५७
गोयंगण १४६ (?) गवां मनः
गोयंगण १४६ गोपांगना
गोवासण १६९ गवासन
°गोयर १७८ (?) गोपुर
गोस ११२ [प्रभात] दिवस

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घडिय १५४ घटित (गु. घडवुँ)
घण १०६ घन, घणइ ५२ (गु. घणुँ)
°घण° १३३ मेघ
घणसार १३८ घनसार
घर १६७ गृह (गु. घर)
घरणिय १०३, घरि°=गृहिणी (गु. घरणी,
घरणी)
घल्लिय ९२ क्षिप्त (गु. घालवुँ)
घुट्टिवि १६२ √घुट्ट=पिब्
घुरहुरइ १३९ सरोषं गर्जति
घुसिण १७८ घुसृण
घोर° १३९

च

च १८
√चय्=त्यज्, चइवि २७
चउ° ४३ चतुर्
चउक्कय १२५ चतुष्क
चउग्गणी १५६ चतुर्गुणा (गु. चोगणी)
चउदिसि १३९ चतुर्दिशः
चउवेइ ४३ चतुर्वेदिन्
चक्कावट्ट १७७ चक्रावर्त
√चच्च्=चर्च्, चच्चंति ११८, चच्चिय १७७
चच्चंकिय १६८ [चर्चांकित] अर्चित
चच्चरि २१९ चर्चरी
√चड्=आरुह्, (गु चडवुँ, चढवुँ) चडइ
१०६ (चटति); चडाइयइ ५२
(चटाप्यते); चडि १४४; चडिय
१४४, चडी १५१
चंचल° २६ (गु. चंचळ)
चंद १२२ चंद्र (गु. चाँद; चाँदो)
चंदण १३७ चंदन
चंपयल १८७ चंपकतैल (गु. चंपेल)
चंवाय ५३ ?=उपानह् [<चर्मपाद ?]
चमक्कय ५०=उपानह्श्रमचमत्कारः ।
चमक्करि १७१ [चमत्करी] चमत्कारका-
रिणी
चरण २७
चलंति १०५ चलंती

चलिय २६ चलित
चलण २५ चरण
°चलत्थ १६९ (?) तुरंगचलत्थिहि=तुरंगमशालासु
√चल्=चलय्, (गु. चालवुँ) चलहि ४५, चल्लियइ ११३
चल्ल ४५ चलचल शब्द
चवण ९४ [चर्वण]=दशनखण्डन
चाइ ४४ त्यागिन्
चाउद्दिस ६५ चातुर्दिश
चावइ १३२ चातकी
चिक्कण° ५३ स्निग्ध (गु. चीकणुँ)
चित्त ९६ चित्र
चित्त १९७ चित्रविचित्र
चित्त° १८५ मनस (गु. चीत)
चित्तविचित्त १६७ चित्रविचित्र
चित्तहर १८५
चिंतिय २२३ चिंतित
चिर ११४
चिरगाउ १८१ [चिरगत] चिरप्रवसित
चुंवण ९४ चुंबन

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√छड्ड=मुच्, छड्डिवि ७५
°छण १९५ [क्षण] उत्सव
छपउ १४३ छप (गु. छाउँ)
छम्मयल १६० [छप्पतल (?)]=पाताल
छप १२७ (?)क्षत
°छल १७९ (गु. छळ)
छाय° ६४ छाया
छायंती २९ छाइंती
छायउ ६४ छादित (गु. छायुँ)
°छार° १२० [क्षार] रक्षा (गु. राख; छार)
°छायउ ७८ (?) शरीर
छित्त° ४७ क्षिप्त
छिद्द २१२ छिद्र
छिदंत २५ छ्यमान्, श्यमन्
√छुट्ट छुट [छुट], छुट्टहि २१
छुरु १७२ छुर=क्षिप्त,
छेगर १८ [छेकर?] छेक=निपुण

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ज २० यद्
जु ७६ यद्
जं २७, २२२ यावद्
√जप् जयउ २२३
जइ ४३, १९१ यदि
जइवि १०९ यद्यपि
जइय ९४ (जइया) यदा। जइय कालि=यस्मिन् काले
जग १३७ जगत् (गु. जग)
जग्गंत १५८ जग्ग=जागृ (गु. जागवुँ)
जज्जरिय ६७ जर्जरित (गु. जाजरुँ)
जडिअ १५४ जटित, रचित–(गु. जडवुँ)
√जण=जनय्, जणइ १३७ (गु. जणवुँ)
जण २१६ मनुष्य (गु. जण)
१९, १७५ बहुवचनार्थे, समूहार्थे
°जणण १२६ जनक
जणु ६१, १७० (?), २१६ (?) इव
जत्थ ११२ यत्र
√जंप=जल्प्, जंपउँ ३०, जंपइ १२१, जंपंती ५०, जंपिरी १८१, जंपिव्वउ ८२, जंपिय २२२, (=जंपित) कथये।
जम° १३२ यम
°जम्म° १३७ जन्मन्
√जल=ज्वल (गु. जळवुँ) जलइ ८९, जलंतिय १११, जलिय १८५
जल' १६२ नीर, २४ मधु
√जा=या (गु. जावुँ, जवुँ) जाइ ९३, जाइ ८१, जंत १०९, जंति ११०, जाइस्सइ ११३, जाहि ११०, जाहसि ३१, जाइ ११४, जाइस्सइ ८२
जाइहल १४४ जातिफल
जागंतिय १४७ √जाग<जग्ग=जागृ (गु. जागवी)
√जाण=ज्ञा, (गु. जाणवुँ) जाणियइ १५, जाणिवि १९, जाणि १४१, जाणिय १२१

जाम २२३ यावत्
जामिणि १५५ यामिनी
जाळघरि ६६, १२३ कदली
जि २६ एव (गु ज)
√जिण=जि, जिणिवि १०१
जिणण १२२ जयन
जिण्ण १६५ जीर्ण
जिम ६१, १०३ यथा (गु जेम)
जिह १६७ यथाम्
जीय १५४ जीव
√जीव=जीव्, (गु जीववुँ) जीवउ १०७,
जीवउय ११४,
जीह १३२ जीह्वा
°जुय १८९ युग
जुयल ५१ युगल
जुयलय ५२ युगलक
जुत्त २२२ युक्त
जुन्न २१४=जूर्ण, जीर्ण (गु जूनुँ)
जुन्ह २६० ज्योत्स्ना
जुवाण १७४ युवन् (गु जुवान, जवान)
जेम २२३ यथा (गु जेम)
√जोय=पश्य् (गु जोवुँ) जोयवय ५४,
जोइवि ११९, जोयव (°इ°) २५,
जोइयप ९७
जोयण ६४ योजन
जोइक्ख १७६=ज्योतिष्क, दीप

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झखड १९२ झुटयाळकनाम पवन, ११२ महावात (हिं झखड)
√झड=पत्, झडइ १०६=पतति
झडि १९२ (झडी) निरन्तरवृष्टि
झत्ति ८९ [झट>झ, इति>त्ति] झत्तिहिं १५१ झटिति
झंखर १३२ शुष्कतरु (?) (गु झाँखरुँ)
झंप=आक्रमय्, झंपवि १४८ (१) व्याप्य; (२) आक्रम्य
झंप=आच्छाद्, झंपती २९, झंपियय १२२
√झर=क्षर्, झरंत १२२ (गु झरवुँ)
झल १३७ झला=मृगतृष्णा

√झलक=झल्क (गु झळकवुँ) झलकति १११, झलक्कतिय १६० झलक्किय १०१, (पाठभेद झलक्किअउ) झलक्क ११२ (उज्ज्वल)
झसुर १७९ नागवल्लीदल=ताम्बूल
°झाल° १२० ज्वालाः (गु झाळ)
°झालावलि १७० ज्वालावलि
√झिज्झ=क्षीय्, झिज्झइ १६५, झिज्झइ १५१, झिज्झति १०३, झिज्झंत १६५
झीण° १७१, झीणय ५३ क्षीण, सूक्ष्म (गु झीणुँ)
√झुण=ध्वन्, झुणतिय ५३
°झुणि १३४ ध्वनि
√झूर= √क्षिस्(गु झूरवुँ) झूरउ ९५, झूरंत १२३
√झुल=प्रेंखोल (गु झूलवुँ) झुलवि १३४

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√ठा=स्था, ठाहि ३०, ठिय (स्थित) ७५
ठव=स्थापय्, ठवइ २०, ठविय १३५
ठाइ ४३ (गु ठाम) [<°स्थामन्] स्थाने

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√डज्झ=दह् (गु दाझवुँ) डज्झंति १५०
°डर १९३ [दर] भय (गु डर)
डसन ५० [दशन] दंत

ढ

ढंखर १९३ फलपत्ररहित शुष्कप्राय वृक्ष
ढुक्किय १८६ ढौक (गु ढूकवुँ) ढुक्कउ=ढुढौके=ढौकयामास=प्राप्तः।

ण-न

ण ७८, न ७७, न
ण १८२ (?) न
°ण २९, १८२, गु विशकें
णहु २०६, २२२ न खलु
°नयण ६४ नयन
णयर° ४१ नगर
णक्कत १०४ [१] नकान्त=नासिकान्त
[२] नक्तान्त=रात्रिप्रान्त

√णच्च = नृत्य् (गु. नाचवुँ) णच्चीयइ (णच्चि°) २१२
णज्जइ २४ ज्ञायते
णट्टणिय ४५ [√नट्ट = नट] नर्तिका
°नड° ४६ नट
णट्ठ° १०० नष्ट
णत्थि १८ नास्ति (गु. नथी)
णंदीयइ (णिं°) १८२ निंद्यते
नर ४६
नलचरिय ४४ नलचरित
नव ५३, नवय १०० नवीन (गु. नवुँ)
णव २७ नवन् (गु. नव)
णवजुव्वणी २१० नवयौवना (गु. नवजवान)
णह ५१ नख
णह १४० नभ
णहयल्लिय १४८ (णहयल्ली) विद्युत्
णाइ १११, ५२; णाय १७०, णायं ५३ इवार्थे
णाय १४३ नाग = सर्प
णायर° ४२ नागर
°णाडइ ४६ नाटकिन्
णाम ६४, णा° २११ नाम
णारि १७४ नारी
णाव १४२ (?) नौ (गु. नाव)
णाविय १९७ ण+नाविय (गु. नाव्युं)
णाह ६७ नाथ
णाहि° ४९ नाभि
णिअ १९, निय° २९ निज
णिअत्तय ३० निवृत्त
णिउइय ११२ नियोजित
णियय १९९ (?) नियत
√णिअ = दृश्., णियंत १५१, णियंती
णियंसण २८ निवसन = शिरोवस्त्र
णिग्गय १५४ निर्गत
णिग्गम ६९ निर्गम
निग्घिण ८५ निर्घृण
णिच्च ११५ नित्य
णिट्ठुर १६६, णिट्ठुरइ ६९ (°य) निष्ठुर
णित्तु १०२ नित्य
णित्त° २८ (?) नेत्रपटम्
णिद्दय ९५ निर्दय
णिद्दयर ६७ निर्दयतर
णिद्दोस ९९ निर्दोष
णिंद ९४, णिं° १९०, १९१ निद्रा (गु. नींद)
णिन्नासण १५८ [निर्+√नाश्] निर्णाशक
निन्नेह ९९, निन्नेहय १०१ निःस्नेह
°णिबद्धय ४५, णि° ५२ निबद्ध
णिब्भय २०८ निर्भय
°णिब्भर १२० निर्भर
निभंति १३८ निर्भ्रान्त
णिमिस ९६ निमेषम्
णिमिसिद्धु १९, ३०, १८२ निमेषार्धम्
णिम्मल १८३, णि° १६० निर्मल
°णिम्मविय ३१ निर्मापित
णिरक्खर १९१ निरक्षर
णिरंतरिय १३४ निरन्तर १४३
निरवक्खि ७८ निरपेक्षम्
णिरु ४३, १०२ निश्चितम्; १८, ९५ नित...
निलय ७७
णिवड १३४ णि° ५७ निविड
णिवडब्भर ४७ (°हु°) निबिडोत्कुर
निवडंत २१० निपतत्
°नियद १३१
णिवेहिय १८९ निवेदित; निविड
णिवसियय १३० प्रवसित
निविड २१९ निविड
°णिवेसिय ९५ निवेशित
निस १५५, णिसि १०५ निशा (गु. निश)
णिसायर ८७ निशाचर
णिसियरिय ८७ निशाचरी
√णिसुण = निश्रृणु, णिसुणि ३०, णिसुणेहु १५, णिसुणेविणु १८, ४१; णिसुणेवि ८१
णिस्साहार १३४ निराधारः = निस्साधार
णिह = दृश् (?) णिहइ २४ पश्यति
°णिहि ३१ निधि
णिहुय ११५ निभृत
नीर १०२

°नीरहर° १४८ °धर
√नीसर=निर्+सृ (गु नीसरवुँ)
नीसरइ ५४
°नीसास ८३ निःश्वास (गु नीसासो)
णेय ३०, ९९, १६९, १८२ नैव
णेह° ९१ स्नेह
णेघर° ५२ नूपुर (गु नेवा)

त

त ९४ तद् (दर्शक सर्वनाम)
त १३५ तद्
तइय १००, १९१ तदा
तउ २८, १३५ तत; तो १८ [>तउ] २९
तावत् (गु तो)
तक्कर ९५ तस्कर
√तग्ग=(?) तप्यामि १६४=छद् गमे
जागत १५८
√तज्ज=तर्ज्, तज्जइ १२०
तड १६२ तट
√तडयड=दह्यमानवस्तुन तडतडेति शब्दे,
(गु तडतडवुँ) तडयडति
१४८, १८५
तडतडयड १३२ त्रटत्त्रटत्
(गु तडतडाट)
√तडक-सहसा प्रकाशे, तडक्कइ १४८
तडत्कारं कृत्वा, तडत्करोति।
तडिनय १४३ मत्सर (?) (स तलिन=
सूक्ष्म)
तण १८७, १८९, तणु ६७ तनु (गु तन)
तणि ९४ (गु तणुँ, तणी)
°तत्त १८२ तप्त
तत्तक्खण ८२ तत्क्षण (गु तत्खण)
तडव १४४, २१२ ताण्डव
त तु २१० (?) त+तु
तम ११७ तमस
°तमहर ९६ तमोहर
तरणि° १३१
°तरंग° १४५
तरगिणि १३३ °णी
तरल १४८
तरु° १४४ तरुप १९३ तट
तरुणि १७५ °णी
तवणतित्थ ६५ तपनतीर्थ, सूर्यकुण्डम्
√तव=तप्, तवति १३१, तविहिं ११७,
°तविय° १३०, तवियय १६९
तवण° १३७ तपन=सूर्य
तह ६७ तत्र
तह १८१ (तहवि) तहं १०४ तथा
तहि (तइ) १४ तदा
तहेवि १८१ (? तहेव) तथैव
ता ३० तदा, ७१ तस्मात्
ताकं १०४ (?) ताक देशी=तर्कयामि
°ताडक ४६ कर्णाभूषण
°तामिच्छ° ४७ कमल
तायहिवइ २४ (ताराधिपति) चन्द्र
तारायण १४३ तारागण
ताल २१९,
ताव २७ तावत्
ति° १८ त्रि°
तिउर ४२ त्रिपुर
तिक्खर १२३ तीक्ष्ण (गु तीखुँ)
√तिड (?)-तिडइ १३२ क्षुभ्यति (?)
°तिण° १३१ तृण
तित्थ १६२ तीर्थ
√तिप्प= तिम्य, तिप्पति १४०
तिम १०३, २२२ तथा (गु तेम)
तिमिर° १९३
तिरच्छ ९७ तिर्यच् (गु तिरछुँ)
°तिरच्छिय° ४७ [तिर्यञ्च+°ध्रुप<°कृत]
तिर्यक्कृत
तिलय १६८ तिलक
√तिलक=तिलकाङ्कितं कृ, तिलंकिवि ११०
तिवल° ४९ त्रिवली
तिव्व १२० तीव्र, तिव्वयर १३१ तीव्रतर
तिहुयण १८ त्रिभुवन
तीयय २१२ तृतीय
तीर १७४
तुच्छ° १३३
√तुट्ट=त्रुट्, (गु तूटवुँ) तुट्टइ ७०,
तुट्टी ७८ (गु तूटी)

तुडिय २७ त्रुटित
°तुंग° ४२
तुंबर ५३ तुंबरु
तुरक्क (?) ४८, १६८ तीक्ष्ण
तुरंगम १४२
तुरिय ८२, तुरियय ५० त्वरित
तुरियं-इ २२३ त्वरितम्+अपि
°तुल्लय ११४ तुल्य
तुसार° १८६, तुस्सार १८४ तुषार
तुहिण १९३ तुहिन
तुहु ८८, २२२ त्वम्
तूं ७७ त्वम्
तूर° २१८
तेय १३२ तेजस्
तेम २२३ क्र० तिम (गु. तेम)
तो २९, क्र० तद
√तोड=त्रोटय्, आच्छोटय् (गु. तोडवुँ)
तोडइ २५, तोडि १६

थ

थक्किय १४२ [√थक्क<स्था+क] स्थित
थड्ड १५० स्तब्ध
थण १५० स्तन
थणवट्ट ४९ स्तनपट्ट
थरहरिय ६६ कम्पित (गु. थरथरवुँ)
थिय ११३ स्थित (गु. थयो)
°थिर° २४ स्थिर
°थूल° १९ स्थूल
°थोर° २४ स्थूल

द

°दइय ९४ दयित
दय ६८ दया
दयवर ४४ (दि°) द्विजवर, दयापर (?)
दक्खिण° १५८ दक्षिण
√दड्ढ=दग्ध, दड्ढए २२०, दड्ढ ११६,
दड्ढ ७७ दग्ध
दद्दुर° १४८ दर्दुर
दप्प १८५ दर्प
दर २८ ईषत्
दरसिज्जइ १६४ (दरि°) दृश्यते
दरसिय २२३ (दरि°) *दर्शित; दृष्ट
°दल ५१
√दल=दलय् (गु. दळवुँ) दलियइ १८८
°दव ६९
दविण १०१ द्रविण
दस ६४ दह ५८, १४५ दशन्
दसण १३७ दशन
दसिय १३७ दष्ट
√दह (गु. दहवुँ) दहइ १३२, दहन्त
२००, दहेवि १०८, °दहण १२१
दाहक
°दह १४४ (<द्रह) ह्रद
√दा=दा, दंति १७१, दिंति १७६, दिज्जइ
६९, दीयइ १८२, दिन्नय १८०
दारय १७५ दारक
दियह १२३ दिवस
दिण १२४ दिन
दिणपहु १७९ [दिनप्रभु] रवि
दिणबिंब ११३ [दिनबिंब] रवि
दिणसेस ११० [दिनशेष] अस्त
दिट्ठ १८ दृष्ट
दिट्ठि १२० दृष्टि
दिवस° ९५
दिव्व° १६८ दिव्य
दिस ५८ } दिशा
दिसा २०१ }
दिसि २२३ }
°दीउन्ह° ८३ [दीहुन्ह] दीर्घोष्ण
दीयइ १८२ (?) दीयते
दीण° २४ दीन
दीव° १११ दीपक, १७६ दीप (गु. दीवो)
दीव° १११ द्वीप
°दीवयर २२ दीपंकर.
दीवालिय (?) १७६ दीपालिका, दीपमालिका
(गु. दीवाळी)
√दीस=दृश् (गु. दीसवुँ) दीसहि १८,
दीसइ ४२, १७४
दीह २५, दीहर २४ दीर्घ
दुक्कर २०४ दुष्कर
दुक्ख १२४ दुःख

दुक्खत्ति १८५ (?) =दुःखार्त्ता
°दुक्खत्तिया ८५=दुःखाकीर्णा
(गु दुखियणी)
°दुग्ग ८२ दुर्ग, २०८ दुर्गम=अप्राप्य
दुग्गंधिय १८ [दौर्गन्ध्य+इक] दुर्गंध
दुग्गम ११७ दुर्गम
दुच्चिय ११२ [द्वौ चैव] द्वावपि
दुत्तर १४२ दुस्तर
°दुद्दर° १४८ दुर्धर
दुम्म १९४ द्रुम
दुसह १२० }
दुसहउ १४८ } दुःसह
दुस्सह १३१ }
दूअ १९७, °दूअय १९६ दूत
दूर° १९२
देह (स्त्रीलिंग) ७८ (गु देह)

ध

धयरट्ठ° २४,१७१ [धृतराष्ट्र] हंस
धण° ७९ धन=गोकुलम् (गु धण)
धणु १८५ धनुष्
धन्नय ९४ धन्य
धम्मिल्ल ८५ धम्मिल्ल १०६
√धर=धृ (गु धरवुं) धरइ ५०, धरन्ती २१७, धरंति १००=अधरिष्यत (गु धरत), धरु १०२, धरि १०९, धरेवि १०७, धरणउ ७१
धर १३२ धरा
°धर° १४८
धरत्ति ४१ (°रि°) धरित्री (गु धरती)
धवल° १४३ श्वेत (गु धोळु)
धवलिय १६३ धवलित (गु धोळ्युं)
धवलहर १८४ [धवलगृह] प्रासाद
°धार° १९८ धारा (गु धार)
धिट्ठ १३९ धृष्ट (गु धीट)
√धीर=धीरीभू, धीरि १०२, √धीरव=धीरय (गु धीरववुं) धीरवइ २१६
°धूद्दण १९३ (?) धूसेन
ध्रुव २०९ ध्रुव (दक्षेत्रामाम्) मध्ये
धुक्खुतिय १०७ धुक्ष्=उज्ज्वलन्ती
(गु धखवुं)
धुत्त १९२ धूर्त
√धूअ=धूपय्, धूइज्जइ १८९
°धूम १०९
°धूव १६९ धूप

प

पउयण १०२ प्रयोजन
पउत्त १११, पउत्तय २१७ (?) प्रयुक्त
पउद्दउ १४० (पयद्दउ) पगदण्डअरण-मार्ग (गु पगदंडो, पगदंडो)
पउम ११७ पद्म
पउहर २४ पयो°
पय १२१ [पद] शब्द
पय ५४ पाद, पउ मोडय ६८=उपविष्ट
(गु पग मांडयो)
पय १४१ पयस्
√पयट्ट=प्रवृत्, पयट्टउ ११७
पयड १८८ प्रकट
पयहत्थिण १४१ (?) पादप्राणहस्ताः
√पयास=प्रकाशय् पयासियइ ४३, पयासहि १२१, पयासिसु ११७, °पयासिय १९
पयोहर १७७ °धर
पक्खित्तिय १७० प्रक्षिप्ता
पच्चक्ख १२२, २०९ [प्रत्यक्ष] साक्षात्
√पच्चड्ड (?) पच्चिडइ १२० प्रेरयति
पच्चूस १७९ प्रत्यूष
पच्छिम° १५५ [पश्चिम] शेष
पच्छुत्ताविय १९९ [पच्छ (<पश्च°)+उत्ताविय] पश्चात्तापेन तप्तः (गु. पसतावो, पसतावुं)
पज्जलंत २०८ प्रज्वलत्
√पड=पत् (गु पडवुं) पडइ ११६, पडि २८, पडिय १११
पडह १७४ °ह° (गु पडो, पडो वगडाववो)
पडिउत्त २२२ [प्रतिवृत्त] प्रत्युत्त, प्रयुक्तित
(प्रयुक्त) ?

√पडिउंज=प्रति+युज्, पडिउंजि ९१ प्रेषय
पडिबिंबय १६४ प्रतिबिंब
°पडिभिन्न° १८४ [प्रति°] भिन्न
पडिल्लिय १६२, पडिल्ली ८९ वैशीस्वादधिकम्
पडिल्लिउ १०६ द्विगुणम्
पडुत्तय १२४ पडुत्त=पडिउत्त [√पउंज=√पडिउंज] प्रचलित, प्रस्थित
√पडुंज [प्रति+युज्] प्रेषय्, पडुंजहि ११०, पडुंजिवि २२३
√पढ=पठ् (गु. पढवुँ) पढइ १८३, पढंत २२३, पढिज्जसु ७१, पढवि ८५, पढेविणु १५१, पढिव्वउ २०, पढिय ८३
पंडिय २१, पंडियय ४२, पंडित (गु. पंड्यो, पंडो)
पंडित्त २० पंडित
पंडित्त १९ पांडित्य
पतंग १११
पत्त १३४ पत्र, १८ नागवल्लीदल
पत्त १३० प्राप्त
पत्थर° १५४ प्रस्तर (गु. पत्थर, पथरो)
पंकिय ४८ [पंकित]=पङ्काङ्कित
पंखुडिय २७ प्रस्खलित
°पंगुरण १६७ प्रावरण (गु. पाँगरण)
पंच ७४ (गु. पाँच)
पंचम ५३, पंचउ १८३ पंचमस्वर
°पंत्ति १३४ पङ्क्ति (गु. पाँत, पाँति)
पंथिय ७१ पथिक (गु. पंथी)
√पभण=प्र+भण्, पभणिज्ज ८५, पभणिय २२२
°पमाण ७९ प्रमाण
पमुक्किय १६४ प्रमुक्त
पर° ७६
पर ७९, ८१, परि १८९ परं हि
परएस १५९ °देश
°परव्वसी २१७ परवशा
°परायसी १५१ परवशा
परिखंडण १४५ °खण्डन
°परिसिहरी २१९ [परि+शिख+इर] परिपेलन्ती
परिगमिअय १५९ [परिगमित] परिसमाप्त
°परिग्गह ७८ °ग्रह
परिघोलिर° ४६ [परि+√घोल+इर] परिघूर्णायमान
√परितव=परि+तप्, परितवइ १३५
√परिभम=परि+भ्रम्, परिभमंति २१८, परिभमइ १०२
परिभमण ५४ °भ्रमण
परिवडिय १२१ °पतित
√परिवस=परि+वस्, परिवसइ १३४
परियाडि ७५ [परिपाटि] उचितमार्ग, परिवाडि ण होइ=प्रतिपक्षं न भवति
परिहर=परि+हृ, परिहरवि १८८
°परिहव° ७६ °भव
√परिहिंस=परि+हिंस्, परिहिंसिर्याहि १३७
परुप्पर २०६ परस्पर
पल १०६ मांस
पलट्टिहि ११७ द० पलुट्ट
पलास २०९ [पलाश] (१) पलाशवृक्ष (२) पलाशन, राक्षस
पलित्त २२२ प्रदीप्त, प्रलिप्त (?)
पलित्थिहि (पलत्थहि) १७५ प्रक्षिप्त (?)
√पलुट=प्र+लुट्, पलुटन्ति १९५
√पलुट्ट=प्रति+आ+वृत्, पलट्टिहि ११७, पलुट्टि १२०, १९१
पलोइय १६०, पलोइयय ९७ प्रलोकित
पल्लंक १८८ (पलंक, पल्लंग) पर्यङ्क, पल्यङ्क (गु. पलंग)
पल्लव १३४
पवण १९२ °न
°पवक्क २४, पवक्कय १३९ [प्रपक्व] प्राप्त
पवर ५३ प्र°
√पवस=प्र+वस्, पवसिहि १९३, पवसंत ७०, पवसिइ ९३, पवसिम ७०, पवसियय ९४
√पवह=प्र+वह्, पवहंत ३५ (संचरत्), पवहंतय १४१, पवहंति ३५

पवाल ६१ प्र°
पवास ११४ प्र°
°पवाह २४ प्र°
°पवित्थरण १९ [<प्र+वि+√स्तृ]
प्रविस्तारक
√पविस=प्र+विश् (गु पेसवुं)
पविसत ४६
°पसंग ४२ प्र°
√पसर=प्र+सृ (गु पसरवुं) पसरि ५८,
पसरिय ११७
पसर ६६ प्र°
√पसिज्ज=[प्रसीद] प्र+सद् (सीद्)
पसिज्जि ३०
पसिद्धय ६५ प्रसिद्ध
पसुप्पइ १८८ प्रसुप्यते
पहु° २३ °प्र
°पहय १०३ प्रहत
पहजण १३२ प्रभजन
°पहर १५५ प्र°
पहराविय ७८ प्रहरित
पहल्लिर १३३ [प्र+हल=चल+इर]
(गु हलवुं, हालवुं)
पहिय २६ पथिक
पहु २४ [प्रभु] पति
पहुत्त ११०, पहुत्तय १९२, पहुत्तिय २९= प्राप्त (गु पहोंचो)
पाइ १९१ पातित्
पाइय १५७ प्राकृत
पाइय १५७ [प्र+आय] प्राप्त (हिं पाया)
पाइय ८९ [पाविक] पदचारिन्
पाउस १३९ प्रावृष [हिं पावस, मराठी पाउस]
पायय ४३,१८३ प्राकृत
°पायार° ४२ प्राका°
पामर° १९
पाली ७९ [पालिका] गोपालिका
पाव १५४, पाउ २०६ पापम्
√पाव=प्र+आप्, पावहि ९४
पावयण° २८ (=पावणय=प्रापणक) प्रापण
पावास° ११८ प्र°
पावासुय १०२,१४२ प्रवासिन्

°पास २१५ °स
पासाहण १७९ प्रसाधना
पिय ८८ [प्रिय] प्रियतम (गु पियु)
पिक्ख=प्र+ईक्ष् (गु पेखवुं) पिक्ख ११९,
पिक्खइ ९६, पिक्खेविणु २६,३१, पिक्खिवि
२०३, पिक्खियवि ५४, पिक्खिर ७८,
पिक्खिय १००
पिक्खणय ५३ प्रेक्षण (गु पेखण)
पिज्जइ १९९ [√पीय=पिब् (गु पीवुं)]
पीयते
पिम्म° ११५ प्रेमन्
°पिंग ५३
पिंजरी २१०
पीण ४५ °न
पीलियइ १८७ √पील=पिष् (गु पीसवुं) पिष्यते
पुक्खर १४१ [पुष्कर] मेघ
पुक्खरि १४१ पुष्करी=नदी
√पुच्छ=पृच्छ् (गु पूछवुं) पुच्छउ १११
पुण ६७, पुणु ४४, पुणि १०१ } पुन (गु पण)
पुण पुण वि १०७ पुन पुनरपि
पुणव्वय ११० पुनर्णव
पुनरुत्त १०९ [पुनरुक्त] पुन पुन
पुछिय ९८ [√पुछ=मृज्] प्रमार्जित (हिं पोंछना, म पुसणे)
°पुंज° ११८ (गु पूंज, पूंजो)
पुन्निय १६९ पूर्ण
°पुप्फ° २०२ °ष्प
पुरउ २० पुरत
पुव्व° ११२ पूर्व
पूरिय १९७ पूरित (गु पूरी)
पेसिय १९६ पेसियय ६५ प्रेषित
√पेस=[√पेह अथवा √पास (?)] दृश्
पेसइ १३१, पेसिज्जइ १४०, पेसिय ९५
पोरिस° ७७ पौरुष (गु पोरस)

फ

फणिंद १६५ फणीन्द्र
√फस=स्खल्, फसहि ९८ प्रमार्जय

°फरस १९२, फरसय १८, २२२, फरसिय १४४ परुष (गु. फासुँ)
°फरसं ९४, फरिस १९१ स्पर्श
फरिसिड १३२ स्पृष्ट
°फल° १९३ (गु. फळ)
फलसेवि १८३ °विन्
फलहार २३३ °भार
√फिर=परि+वृत्, प्रति+आ+वृत्, गम्, फिरंत १६८, फिरंतय १०३ भ्रमन्तः (हिं. फिरना, गु. फरवुँ)
फुट्टय १५४ स्फुटित (गु. फूटवुँ)
√फुड=स्फोटय्, फुडवि २८
फुड १२१ स्फुट
√फुर=स्फुर्, फुरइ १२२, फुरंत १२०, फुरिय ११०
°फुलिंग° १२० स्फुलिंग
°फुल° १९३ पुष्प (गु. फूल)
√फुस [स्पृश्]=मृज्, फुसइ २५, (उप्फुंसति) फुसंत ९५, फुसेविणु १०७, फुसवि १७
फोफल १८८ पूगफल, पूगीफल (गु फोफळ)

ब

बग १४० बक (गु. बगलुँ)
°बंध १५४ बंध, १८ काव्यप्रबंध
बम्हजुय १८९ ब्रह्मयुग
√बल=ज्वल् (गु. बळवुँ) बलइ ११३
बल ९९ (गु. बळ)
बहिरयंति २१८ बधी°
बहु १३९ (गु. बहु)
बहुरूपि ४३ °पिन् (गु. बहुरूपियो) विप्रविचित्रवेशधारिन्
बहुल १७९, बहुलु १८१ बहुल
बालय १७४ °क
बाह ५१ बाहा=बाहु (गु. बांह, बांय)
बाहहि ८१ बाहा, बाहु
बाहिरि ५४ बहिः (गु. बहार)
°बिंदु° १५०
बिंबाहरि ११३ °धरी
बिरुड° २४ (बरड) बरटा (निरङ्कक= भ्रमरीमध्यमध्या)
बुद्धय १७९ प्रबुद्ध
बुह २१ °ध
बुहयण १९ बुधजन
°बुहत्तण २१ बुधत्व
बे ८० द्वौ, (गु. बे)
बोल=व्यतिक्रम्, बोलेवि ११३ बोलयित्वा= निर्गमयित्वा
√बोल=निर्गमय्, बोलियतो १०० अगमयत्
बोलावियउ ४१ वाचालितः (गु. बोलाव्यो, बोलावियो)

भ

भय° १४०
भग्ग १९३ भग्न (हिं. भागा)
°भजरिय ९८ [√भज्ज (भञ्ज्) +इर] भज्यमान=भग्न
√भण (गु. भणवुँ) भणइ ८५, भणे ९५, भण ८०, भणेविणु ९६, भणिवि १३७, भणिय ३१
भत्ति १५९ °क्ति
भंग १४६ भ्यया
°भंगि १७७
√भंज=भञ्ज् (गु. भाँजवुँ) भंजि ११७
°भम=भ्रम् (गु. भमवुँ) भमहिं ४१, °हि १७५; भमंत १९९, भमिर १७४ =भ्रमत्
°भम° ९७ भ्रम
भमर २०५ भ्रमर (गु. भमरो)
भमुह° ५२ भ्रू (हिं. भौं, गु. भमुँ)
√भर=स्मृ, भर १०२, भरवि १००, भरिय ११२
भर ४३
भरह २१६ [भरत] नाट्यशास्त्र
भारयइ ५२ [<भारियइ=भाष्यते] मंत्र्यते
भाय १९, २१६ °व

भाउल २०८ [भा+आकुल] कान्त्याकुल
भारह ४४ [भारत] महाभारत
भाल ४८
भालयल १६८ °तल
√ भास = भाष्, भासियइ ४३, भासिय २३, भासिअय १९
√ भिट्ट (गु भेटवुं), भिट्टियइ १०१ भाष्यते
भित्ति ९६ (गु भींत)
°भिस° १७१ बिस
भीड ६२ समर्द (गु भीड)
भुअग १३७ भुजग
°भुयण १३०,१९४, °भुवण ११७ भवन (गु भुवन)
भुयण १६२ भुवन
भुवणुप्पर १८८ [भवनोपरि] भुवनोपरितनभाग
°भेय २० भेद
°भेसिय १४० भेषिका

म

म १०९ मा (गु मा, म)
°मइ २३ मति
मइरद्धय २२ मकरध्वज
मय° ४६ मद
मयउ ८३ मृगाम्बु
मयणु १८७ [मदन] सिक्थम्, मधूजम् (गु मीण)
मयणअग्गि २२२ मदनाग्नि
मयणमन २२ मदनमनस्
मयणवट्ट ४८ [मदनपट्ट] कुचस्थल
मयरद्धय २०८ मकरध्वज
मयवट्ट १७७ [मदपट्ट] हृदय
°मयूह १३७ मयूख
मग्ग ४९ मार्ग (गु माग)
मच्छर° १४६ = मशक (गु मच्छर)
मज्झ ५७,१०४ [मध्य] कटि
मज्झयार २१ [*मध्यकार] मध्यम, मध्यस्थ
मण ४७ मनस् (गु मन)
मणमत्थ ८३ मन्मथ
मणहर १४६ मनोहर
मणुजण १९ [मनुजन] मनुष्य
मणोहरय १७३, मणोहरी २१६ मनोहर
°मडल १८५ (यथा परमण्डल) (१) योग-वलुल (२) परमण्डल = परदेश
मडलिय ४९ °त
मडिय १७६, मडियय ४२ मडित
°मत्त १८९ °मात्र
मत्तमुक्क १०५ मात्रामुक्त, अधिक
मगलु ११० मगलम् (गु मगळ)
मजरि २१५, मजरी २१० मञ्जरी
मथर° २६
मन्नाय (मभाव) = मनु+भी (गु मनावडुं) मन्नाइ ७१, मणाएवि ७४
√ मर = मृ (गु मरवुं) मरमि १६४, मरउ १०७
मरणाअहिउ ७६ = मरणाधिक
मराल° १६४
मरु २१० मरुत्
°मल १७३ (गु मळ)
°मल्हिरय ५० द्र० अट्टमविहरय
मह्त १४९ महत्
√ मह्मह् = गन्धप्रसारणे (गु मघमघवुं) मह्महइ ६३, १८३, मह्महिय १२६
महाविस १४५ [महाविष] अतिशय जल (?)
महि २१० °ही
महियल ६५ °तल
महिल १६६, महिलिय १०६ महिला
°महिलव १६६ (?) गयमहिलव = गतमहोत्सवा = गतमहोत्सवाः
महीरुह ६३
महुयर २१६ मधुकर
महुमास २०० [मधु°] चैत्रमास
महुरयर ४३ मधुरतर
√ मा (गु मावुं) माइ १५५ माति, मायइ १४१
°माल १३५ °ला (गु माळ)
°माहप्प १९ माहात्म्य

राअ १००, राय १०१ [राग] अनुराग
राईव १३७ राजीव
रायमराल ४१ राजहंस
राय १८३ संगीतस्य रागः
रामायण ४४
रास १६७ रास=नृत्य (गु. रास, यथा रासे रमवुँ, रास रमवुँ)
रासउ ४३ रासक. (गु. रासो)
राह २४ राहु
°रिउ १९२ रिपु
रिउणाह १९६ [ऋतुनाथ] वसन्त
रिक्ख १६० [ऋक्ष] नक्षत्र
°रिल्ल १६२ जलप्रवाह (गु. रेल)
°रिसिय १५९ ऋषि
रुअ° ७९ रुत
रुणझुण २०५ भ्रमरगुञ्जने
रुणझुणउ ६५ (मेखलाशब्दे) रणझणत्कारः
रुद्द १४५
रुण्णु १०९ रुदितम्
रुन्नय ६८ रोदन
√रुव्=रुद्, रुवइ २५, रुवंत २१४, रुइवि ३७, रुयवि रुयवि १०९
रोव=रोद् (गु. रोवुं) रोवतिय
रूव ५४ रूप
रेणु २१०
√रेह=राज्, रेहइ १४०, रेहइ ४८, रेहंति १६३
रेह १४० रेखा

ल

लइ २३, १३४, १८६ वाक्यालंकारे (गु. लै. मराठी, लइ)
°लय २७ लता
°लक्क २४ कटि (गु. लॅक, लंक)
लक्खण २३ लक्षण
लच्छि २०५ [लक्ष्मी] शोभा
√लज्ज=लज्ज् (गु. लाजवुँ) लज्जंति १५०, लज्जिज्जउ ७०, लज्जिवि ७१
लद्ध ११४ लब्ध (गु. लाधवुँ)
लंविय ६० लम्ब

ललियहीण १८ [ललितहीन] लालित्यहीन
√लव=लप् (गु. लववुँ), लव ११९
√लह=लभ् (गु. लहेवुँ) °लहंत १८, लहंतय ८९, °लहंतिय १४७, लहि २१२
लहरि° २०८ °री
√लहलह=तरलशिखापुञ्जज्वलने लहलहइ १८२
√लाय=लागय्, लाइयइ १८९
लाह १९८ लाभ
√लिह=लिख्, लिहइ २३ (जानाति), लिहिवि ८८, लिहिय ९९
√लिह=लिह्, लिहंति २०६
लीलंतिय ५३ लीलां कुर्वन्ती
°लुद्ध २०५ लुब्ध
°लुल १४३ लिप्त (?) यथा कर्दमलुल=कर्दमलिप्त (?)
√लुल=लुठ, लुलइ ४९, लुलंत १७३
√ले=ला (गु. लेवुँ) लेविणु ७१, लइवि ९८, लइ ९८, ९४ (?), लय (?) ८६, लिय १६८, लीनय १७९ (हिं. लिया)
√लेव=लेपय्, लेवियइ १८७, लेवियय १३५
लेह ८८ [लेख] लिखितसंदेश
लेहय ६५ लेखक=लेखवाहक
लोउ २११ [लोक.] जनाः
°लोयण २५ लोचन
°लोह ९२ लोभ
ल्हसिय ८७ स्रस्त (गु. लसवुं) गत, ह्रसित

व

व २९, १२३ इव
वयण ८३ °वचन (गु. वेण)
वयण ९८ °वदन
वयणिज्ज १५५ वचनीय
वंस° ४५ [वंश] वेणु (गु. वाँसळी)
वक्खर ९५ [उवक्खर<उपस्कर] उपस्कर, वस्तु (गु. यथा घरवखरी, °वासो)

वखाणियइ ६५ [वक्खाण=व्याख्यान] प्रशस्यते (गु. वखाणवुँ)

√वच्च=व्रज, वच्चउँ ६५, वच्चउ ७५

वज्ज १५४ वज्र

वज्जंतय १७४ वाद्यमान (गु. वाजतुँ)

°वज्जिय° १७३, वज्जियय १८७ वर्जित

√वज्जर=कथ्, वज्जरहि ११०, वज्जरिय ६७

√वट्ट=वृत, वट्टहि १२३, वट्टियइ १०१

वट्ट २२२ वर्त्मन् (गु. वाट)

°वट्टिय ८३ आच्छादित, व्याप्त

वडवानल ८९

√वड्ढ=वर्धं, वड्ढए १२०, वड्ढहि, वड्ढिहि ११२

वण° १३१ वन

वणिज्जइ २०८ (?) वाणिज्यं करोति, व्याप्रियते

°वण्ण° ४५ वर्ण=अक्षर

वद्दल १४८ मेघ (गु. वादळ)

वंक° १२३ वक्र (गु. वाँकुँ)

वर° १४४ श्रेष्ठ

°वरच्छण १९५ [वर क्षण] वर महोत्सव

वरसरि १४२ °सरित्

वरंकिय ९८ (?) पट्टी=वस्त्र (गु. वरक, °ख ?)

वरसंतिय ८३ वर्षन्ती (गु. वरसवुँ)

वरिस २०४ [वर्ष] वर्षाकाल

√वल=वल (गु. वळवुँ), वलइ १०२, वलिवि १३०

°वलय १४६=वर्तुल

वलाहय १६० बलाहक

वलियडय ८० वलय

°वल्लह १९६, वल्लही २०३ वल्लभ (गु. वहालो, वहाली)

वव्वीहिय १४० चातक (गु. बपैयो)

वम्मह° ९७ मन्मथ

°वस ९५ वश

वसंत २१५ (गु. वसंत)

√वह=वह् (गु. वहेवुँ), वहइ १३२ (वायुः), वहन्तय १०२ (जलं), वाहिज्जइ २०५ (वहते)

°वहिय १०५ बाधित (व्यथित ?)

वहारगए १७३ यथा विहितं (?)

√वा (गु. वावुँ), वाइ २१०

वाउलिय ९४ व्याकुलित

वायंतय १७५ वादयत्

°वाडय ४६ पाठक (गु. वाडो)

वाम° ८६ दक्षिणेतर

वास १६०

°वास १८८ सुगंध

वासिय २३ वासित

°वाह १८१ प्रवाह

वि १८, ८० अपि

विअक्खण° २३ विचक्षण

विअड° १८, °वियडय ५० [विकट] निविड

विअडबंध १८ [विकटबन्ध] सुग्रथित

विअड्ढ° २३ विदग्ध

√विअस=वि+कस, विअसंत २०१, वियसेविणु १०४, वियसाविय १३०

विआस २०१ विकास

विउय २०० वियोगिन्

विउद्धी १५४ विबुद्धा

विउणय १३६ द्विगुण

विएस १०३ विदेश

विओय ७० वियोग

°विओइरिय ११८ [वि+√युज्+इर (?)] वियुक्त

वियंभिय १४३, वियंभियय ११५ विजृम्भित

विगिण ८५ [विगिन्] भिन्नकारक

√विचर=वि+चर्, विचरिज्जइ २०८

°विचित्त १६७ विचित्र

विचित्तिय १७० विचित्रित

विच्छाइय १८८ [विच्छादित] विस्तारित (हिं. बिछाना, गु. बिछा-वर्वुँ)

विज्ज १९१ (?) विद्वत्सा; आवेश, आवेग

विज्ज° १९ विद्या

√विज्रंभ= वि+जृम्भ्, विज्रंभइ २५

विज्झंति २०६ विध्यंते

√विडंव=वि+डम्ब्, विडवइ ७९, विडंबिअय २४
विणय २२२ विनय
विणग्गय १२२ (विणि°) विनिर्गत
°विणोअ ४३ विनोद
°वित्त ९९, वृत्त=छन्दस्
√विद्दर=वि+द (दाह), विद्दरवि १६० विदीर्य
विद्दुम° ११८ विद्रुम
विद्धी १८२ विद्धा
विन्नि ८५ द्वौ (गु बने)
विप्फुरत्त २०० [विस्फुरत्] विस्फोरयत्
विवुद्द २० विबुध
विमल १६४
विंभिउ ४७, २०७ [विस्मितम्] लाश्चर्यम्
विंभविय ४६ विस्मापित
°विंभल ४६ विह्वल
विरत्त १००, विरत्तय ९९ विरक्त
विरह° २४
विरहग्गि २५ विरहाग्नि
विरहायण ११२ विरहकाल
विरहणि° २२ (°हिणि) विरहिणी
°विराम १००
√विलग्ग=वि+लग्, विलग्गिवि २७, विलग्गिय २८
विलत्तय १७८ (विलि°) विलिप्त
विलयति ७९ विलवतिय १३५, विलवती १९० विलपन्ती
विलसियय ७७ विलसित
°विलास २९
√विलुल=वि+लुट्, °विलुलिय १४७, विलुलिय ८७
°विवर° ४९
विवरीय ८७ विपरीत
विवलसिय २८ दूरीभूत (?)
विवह १९५ (विविह) विविध
विविह १३५ विविध
विस° १३७ विष
°विस १४५=जल (?)
विसम° ८६ विषम
विसंठुल १३०, विसुंठलय (विसंठुलय) ११५ विह्वल, विह्वलवल
विसाल ६३ विशाल
विसुद्धय २२ विशुद्ध
विसेस २०१ विशेष
विहगम° १६३
विहल° १३० विह्वल
विहलघल १०५ विह्वल
विहसंती ४८
विहाणिय १९९ विभाता (गु वहाणुँ=प्रभातम्)
विहाविह १४३, १६७ (विहाविय=विभावित) विधविध
विहि° ३१ विधि
°वीण° ४५ °णा
√वीसर=वि+स्मृ, वीसरइ ५१
वुलीण २०४ गत, व्योलीन
वेय ४३ वेद
°वेयण ९९ वेदना
°वेसि २०१ वेशिन्
वेसा° ४६ वेश्या
वेसावाडय ४६ वेश्यापाटक (गु वेश्यावाडो)
वोमयल १३२ व्योमतल
√वोल=व्यति+क्रम्, वोलियय १८४
वोलंत ९५=अव्रजीन्

स

°सइत्ति १६९ मुदिता
सइयत्ती १८ (सय°) शतपत्री
°सउ ७२, ९९, ७४ समम्, सार्धम्
सउणि° ६२ शकुनि
°सउणियण १९३ शकुनिगण
सउन्न २४, ९८ सपूर्ण [स+पूर्ण ?]
सय° ६२ शत
सयण १९४ शयन
सयल ४२ सकल
सयवत्त १६१ [शतपत्र] कमल
स २०१ सम्यक् (?)
सयच्छर° ११४ संवत्सर

√संवर=सं+वृ, संवरि १०२, संवरिवि २७, संवरि २८
संवरण १०६
संसग्ग १३४ संसर्ग
√संस=शंस्, संसियहिँ १३७
°संसित्त १०७ संसिक्त
संसोसिय १९१ संशोषित
सकसाय १७१ कषाय
°सकुलिय २३ शष्कुलिका [यथा, कर्णशष्कुलिका]
सकोमल १२३ कोमल
√सक्क=शक् (गु. शकवुँ), सक्कउ ८८, १०५, सक्कइ १४८
सग्गिर २९ गद्गद
°संकास १६३ संकाश
°संख १६३ शंख
संखेव ६४ संक्षेप
°संग २३
संगम ९४
√संगह=[सं+ग्रह्] ग्रहणे, संगहवि १०
सच्चु १९७ सत्यम्
सज्झविय ९१ [सज्झापित] साक्षात्कृत
सच्छ २८ स्वच्छ
सज्जिय १७८ [सज्जित] प्रसाधनार्थे रचितः (गु. सजवुँ)
सज्जिय ५३ सज्जित
सज्झर १४३ (?)
संचडिय १४६ [सम्+√चड] आरूढ
°संचर १४५
संचरिय २७ संचलित
संजाण=सम्+ज्ञा, संजाणिवि १५१ उपलक्ष्य
संजणिय २०९ संजनित
संजीवयर २२ [संजीवकर] पुनरुज्जीवक
संझसिय २८ [संध्वसित?] संभ्रमित, संत्रसित
सणेह १९ स्नेह (गु. सनेह)
संठविय १९५ संस्थापित
°सत्थ ४३ [सार्थ] सह (गु. साथ)
°सत्थ १७५ सार्थ=समूह
सत्थर १८६ [स्तर] शय्या (गु. साथरो)
सत्थरण १३६ [स्तरण] शय्या
सद्द १४८ शब्द
संतविय २५ संतापित
°संताउ ७६ संतापः
√संतोस=सम्+तोषय्, संतोसिहइ १९७
संदेसय ६८ संदेश
संदेसडय ६९ संदेश
सणद्धय ५२ संनद्ध
सन्निह १६७ संनिधि
सप्पुरिस ७६ सत्पुरुष
सबर १८५ शबर
सब्भय २०८, सभय ११७, सभय
सम ४७ सह
°समत्थ ८०, २० समर्थ
समत्थिम ७९ सामर्थ्य
समरंत ८६ स्मरत्
समरिय १८१ स्मृत
√समा=सम्+मा (गु. समावुँ), समाइ ८१, समाण ८०
समाहि° ८६ समाधि
समीर° ६६
°समीरण १३१
समुट्ठिय १३७ °त्थित
°समूह १३०
संपडिय २० [संप्रतित?] लब्ध (गु. सांपडवुँ)
°संपुन्न ४२ संपूर्ण
संपुन्निय १८०=भाग्यवती
संभरंत २१४ संस्मरत् (गु. साँभरवुँ)
संभरिय १८४ संस्मृत
संमाणिय ७८ [समान] सह, यथा—तुल्य संमाणिअ=स्वद्युक्त
संमीस=सम्+मिश्रय्, संमीसियइ १८७
°सर° ५३ शरद्
सर १४४ स्वर
°सर २७ (गु. सर, सेर)
°सर २३ सरस

°सर° ८३ शर

√सर=सृ, सरइ १८३, सरत २००

√सर=स्मृ, सरवि ९७, सारसि १६५ स्मारयसि

सरय° १२२ शरद्

°सरय १६१ सरस

सरयासरि° १७१ शरत्+श्री

सरण ९५ शरण

सरल ६१

सरलाइवि २६, सरलयवि १२३ सरलयित्वा

सरस १४०

°सरि १४२ सरित्

°सरि° १७१ श्री

°सरिच्छ १३३ सदृक्ष

°सरिस १७६ सदृश

सरिस १८८, १७९, सरिसय १८७ सदृ (गु सरखुं)

सरीर १३६ शरीर

सरोरुह° ४२, ६४, १२०

सरोसय १३९ सरोष

सलज्झर १४३, सलज्झिर २७, सलज्झिरिय ९८ (लज्झिर=√लज्ज+इर) सलज्ज

सलाइय १७८ शलाका (गु सळी)

सलिल° १३३

सलिलब्भव ६६ [सलिलोद्भव] कमल

सवण २३ श्रवण

°सवण १८९ स्रवण

सवसेय १०३ [स्व+वश्य?] वशीकृत

सवि २०९ सर्वे (गु सौ, सरवे)

सवित्थरय ८० सविस्तर

सविलक्ख २८ विलक्ष=ह्रीयुक्त

सविलास २९

सव्व° १८५ सर्व

सव्वइ ६४ सर्व+अपि

सव्वयार २१ सर्वदा

√सस–श्वस्, ससइ २५, ससिवि १६, ससि ११८

°ससि° ९८ शशिन्

ससिवयणि ६४ शशिवदना

ससिहर ४२, ९१ (शशधर?) चन्द्र (गु शशियर)

√सह=सह्, (गु सहेवुं) सहमि १६४, सहइ ७७, १४८, सहइ ११८, ११२, °सहतिय १२१, सहप्पि १९९, सहवि १४८

सहिय १६९ सखी (?)

सहार २११ सहकार

सहीय २०२ (सहिय) सखी (गु सही)

सा २७

साइय ९५ स्वामिन्, (हिं सांइ)

सामलिम २४ श्यामता

°सामि ७९ स्वामिन्

सारस ५३, सारसि १६५

°सारिच्छ ५० सदृक्ष

सालूर १४४, सालूरि १५५ शालूर, दर्दुर

°साव° २०२ सर्व (गु साव)

सास ६६ श्वास (गु सास)

√साह [शास्]=कथ्, साहेइ ८२, साहि १०४

°साह २५ शाखा

साहार° १३४=अवलम्बन, सहाय (हिं सहारा)

सिय° २८ °त

सियल २१० शीतल

√सिक्ख–शिक्ष् (गु शीखवुं) सिक्खइ २०

सिंगत्थि १९९ शृङ्गार्थी

सिंगार १६७ शृङ्गार (हिं सिंगार)

सिज्ज १३६ शैया (गु सेज)

√सिज्झ=सिध्, सिज्झइ १११ शुध्यते

√सिज्झ=सिध्य् (गु सीझवुं), सिज्झइ ९९, सिज्झउ १०९

सिंच=सिच् (मिच्), √सिंचेइ २०८ (गु सींचवुं)

सिणेह १०० स्नेह

सित्तय ८९ सिक्त

सिद्ध २२३

सिंधुब्भव ९६ [सिंधूद्भव] चंद्र
सिय १०५ सर्प (?)
सिवण १५४ (सिविण) स्वप्न
सिसिर १९२ शिशिरतुं
सिसिरत्थ १३५ [शिशिरार्थं] शैत्यार्थं
सिहण २८, १३५ (सिहिण) स्तन
सिहंडि १४४ [शिखंडिन्] मयूर
सिहर ४१, १४३ शिखर
सिहरि १४४ [शिखरिन्] पर्वत
सीउ २१० शीतम्
सीयल १८६ शीतल (गु. शीळुँ)
सीयलंत २१० शीतलयत्
सीमंतिणिय १९५ सीमंतिनी
सीसोवरि १७८ शीर्षोपरि
सीहंड १८७ श्रीखंड
सु ३० सः
सुइ ११८ शुचि
सुय १८ श्रुत
सुयण° ९५ (सुइण) स्वप्न
सुयरंत १५८ सुयरंतिय १९१ (√सुयर= स्मृ) स्मरत्
√सुण=श्रु (गु. सुणवुँ), सुणहु २२, सुणंतय २११, सुणवि ८१, सुणि २१२, २२०, सुणिय ९१, २१२
सुथिर ३० सुस्थिर
°सुद्ध° १७१ शुद्ध
सुंदर १७५
सुंदरि १०२ सुंदरी
सुन्न° १९९ शून्य
सुन्नार १०८ सुवर्णकार (गु. सोनार)
सुमरंत १०३ (√सुमर=स्मृ) स्मरत् (गु. समरवुँ)
सुम्मइ ८३ श्रूयते
सुर° ५३
सुरय° ९४ सुरत
सुरइ २३ सुरति
सुरत्तय २१६ सुरतक्षण
सुरलोय ७५ सुरलोक
सुरस १९२
सुरहि° १८४ सुरभि
सुललिय १८३ सुललित
सुवियक्खण ८२ सुविचक्षण
सुविण ९४, १५१ स्वप्न
सुसंत ९५ (√सुस=शुष्) शुष्यत्
सुह १३७ सुख
सुह १३३, २०१ शुभ
सुहय १००, १२४ सुभग
सुहाइयइ १८९ सुखाप्यते
सूडिय १९२ निशातित, पातित (गु. सूडवुँ)
सूरग्गउ १८१ सूरोद्गमम्
सेय १८४ श्वेत
सेरंधि १८७ सैरंध्री=दासी
√सेव=सेव् (गु. सेववुँ), सेविवइ १८७, °सेवियय १३५
°सेस ११०, ११३ शेष
°सोअ ९५ (?) सूचक
सोय १०३ शोक
सोरंड १६८=क्रीडाभाजन
√सोस=शोषय्, सोसिज्जइ १११, सोसंतिय १२३
√सोह=शोभ् (गु. सोहवुँ), सोहइ १६१, ६१, सोहहि १६३, सोहिय २१५
सोह १६१ शोभा
सोहालय ५१ [सोह+आल, मत्वर्थीय] शोभाढ्य

ह

हउ ८०, १३४, हउँ ६५, ११७ अहम् (गु. हुँ)
हय ७८ हत
हंस १२२
हत्थ ८० हस्त (गु. हाथ)
√हर=हृ (गु. हरवुँ), हरइ २११, हरि ९५
°हर २२ (<घर=) गृह
हरसिय २२३ हृष्ट
हराविय १९९ हारित

हरियंदण १३५ हरिचंदन
हरियाउल १४६ [हरितापुल] सशाद्वल
(गु हरियाळु)
हरिणि ४३ °णी (गु हरणी)
हरिस ४१ (?)
हरिसुय° १२४ [हरिसुत] कदर्प
°हवि° १२० अग्नि (?) यथा विरहहवि=विरहाग्नि
√हव (?), हवेइ १०४ ज्वालयति
हसंतिय ५१ हसन्ती
हाम १९१ (?) धाम
हार १३७
°हार १३३ भार
हारलय १३५ हारलता
हारिज्जइ १०१ हार्यते
हियय ७१ हृदय
हिमायलज ८८ (?) =कार्पासवल°
हिंडंत १८५=भ्रमत् (गु. हींडतुं, हींडतुं)
हिम १९१
हिमंत १८६ हेमन्त
हिव ४१, ११० [प्रा हेव] अधुना, अतः परम् (गु हिव, हवे)
हीय १६१ (?) हृत
हीर° ५० हीरक
हुय १४२, १८९, ८७ हुअय ११२, हूअय १९९, हुइय ८७, १३५, ९६, हुई १११, १३५ भूत
°हुयण १८ भुवन
°हुयास १०६ हुताश
हुआसण १७० हुताशन
हेम १९१ (?)=हेमन्त
√हो=भू (गु होवुं), होइ ७५, हुंतय ६५, होहि ५८, होउ १०९, होइयय ११२

सन्देशरासकान्तर्गत प्राकृतशब्द सूचि।

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अइरावइ ११=ऐरावत, ऐरावण
अच्चरिय २२१ आश्चर्य
अणियत्ती १२८ अनिवृत्ति
°[अ]णु ७=पश्चात्
अमियझरण ३३ अमृत-क्षरण
अम्ह १२८=अस्माकम् (गु. अम)
अम्हारिस ७ अस्मादृश
अवहट्टय° ६ [अपभ्रष्टक] अपभ्रंश
अलज्जिर १७ [अ+√लज्ज्+इर] अलज्जमान
आरद्द ३=तन्तुवाय
√आसास=आश्वासय्, आसासहि ३६ (अप०)
आसोअ १७२ अश्वयुज

इ

इंदोइअ १५१ इन्द्रगोपक
इण्हि ९२=इदानीम्
इव ३६ (द्रष्टव्य-विय)

उ

√उल्लल=उद्+चल् (गु. उछळवुं), उल्ललइ १६
उव्विन्न ३९ उद्गम [उद्विग्न?]

क

कड्ढिय ११९ कर्षित (गु. काढ्युं)
कत्तार २ कर्तृ
√करकराय् (काकशब्दे), करकरायन्तु ९
°कारि° १० धान्य-विशेष
√कल=कल् (गु. कळवुं, कळावुं) कलिज्जन्ति १४=दृश्यन्ते
°कल° ७२ कस्य=थः (गु. काळ)
काय ९ काक
किरि १० किल (प्राचीन गु. किरि)
किसणत्तण ३२ कृष्णत्व
कुकस १६ (कुकुस) तुष
°कुट्टि ३९=खण्ड (?)
केम ११६=कथम् (अप०)

ख

खणद्धमत्त १२७ क्षणार्धमात्र
°खलिर° १७२ [स्खल्+इर] स्खलत्
√खिव=क्षिप्, खिवइ २२१
खीरी १६=पयस्या (गु. खीर)

ग

°गहिल्ली १५ ग्रथिला (गु. घेली)
°गन्धड्ढ १२ गन्धाढ्य
गाम-गहिल्ली १५=ग्रामीण-वधू
गुहिर ३७=गभीर

च

चंगिमा १५=चारुता
चुज्ज ११६=आश्चर्य

छ

छम्म १५३ छद्मन्
°छेय ५ निपुण

ज

°जलण ८४ ज्वलन
°जाल° १२७ ज्वाला
जालंधरि ३८ कदली
जोइक्स ८ [ज्योतिष्क] दीप
जोइज्जइ ८ द्योत्यते
जोइज्जइ २७ दृश्यते (गु. जोवुं)

झ

√झर=क्षर् (गु. झरवुं), झरइ ११

त

ठगंति ७२ तिष्ठन्ति (व्याख्या) (गु. टगवुं, टकवुं!)
ठडठडण° १५२
ठड्डिह १२८=ठद्+दीर्घ (?)
तंतीवाय १० तंत्रीवाद्य
तंदुल° ११ तंडुलक (गु. ताँदुल)
तइ ३=तत्र
ता ८=तर्हि

तियलोय ५ [*त्रिक+लोक] त्रिलोक
तीय (=तीए) ४० तस्या

थ

थड्ढ ३६ स्तब्ध

द

दद्दन्दद्द १६ = शब्द करोतु
दियह १२६, १२७ दिवस
दिवस १२८
°दिव्व° २ [दिव्य] = देव
दीउण्हय ९० दीर्घोष्णक
दीहर ३४ दीर्घ
°दुप्पिच्छ ११ [दुष्प्रेक्ष] अशक्य
दुम्म २११ = दूये
दुसह १५२ दुस्सह
दूइय २११ [*दूतिक] दूत
दूसइ ४० दूषयति
दोहाइय ३५ द्विधाकृत

ध

धूमइण ९० धुव न (अवधूलिका) धूमेन (व्याख्या)

ण

णयरे २ नागरिका (व्याख्या)
णवइ ३७, ३५ [नमते] उन्नमनाथाम्
णहयरइ २१३ नाम्न थई
णिद्द ११९ निद्रा
निद्दिट्ठ ५ निर्दिष्ट
णिच्छउ १२८ निक्षिप्तम्
निवइ ११९ निवृत्ति
णिसि ८ निशा
णिसुय १० निश्रुत

प

पच्छाएस २ [पश्चात्+देश] = पश्चिम-दिश (व्याख्या)
पडिवड्ड १२१ प्रतिपद्द
परहुअ ९ परभृत
पसयच्छी ९० प्रसृताक्षी
°पहर° ७२ प्रहार
पहूअ ३ [प्रभूत] प्रधान
पाइय° ४ प्राकृत
पाउस १५२ प्रावृष् (म पाउस)
पिंडीर° ३४ दाडिमी
°पिहुण ३२ प्रधान (व्याख्या)
पुणरुत्त ४०, १७२ [पुनरुक्त] पुनःपुनस्तदेव
पेसाइय ६ [पैशाचिक] पैशाची भाषा

फ

फलिह° ३९ स्फटिक
फुल्लइ १२ = विकसति [गु फूल्यूँ]

ब

बाह ९० बाष्प

भ

भणिय १७ भणित (म म्हणणें)
भुअण ८ भवन
भुवण ९ भवन

म

म ११ मा (गु म)
मयगल ११ [मदकल] हस्तिन् (गु मेंगळ)
मवन्तु ११ मान्तु
मद्दल १० [मर्दल] मृदङ्ग (हि मदल)
मा ९
माइ २२, ३३ मात्रा (व्याख्या)
माणुस्स २ [मानुष्य] मनुष्य (गु माणस)
मिव ३७ इव (इहम्मि-व्व)
मिच्छदेस ३ म्लेच्छदेश

र

रब्बडिया १६ = यवागू (गु राबडी)
°रमण १० क्रीडा
रविंद° ३४ अरविंद
रसिऊण १७२ रसित्वा, स्वरं कृत्वा
राइल्ल ३४ [*रागिल्ल] रागाढ्य
राम° १० रामा
°रासय ४ रासक (गु रासो)
रुयाविय १७२ रोदित
रेहति ३२ शोभन्ते

व

वच्चइ १३ व्रजति
वरहिणी २११ बर्हिणी
वरिहण ८४ बर्हिण
वाडि १४ वृत्ति (व्याख्या) (गु वाड)

वासरणाह ३३ [वासरनाथ] चद्र
विअसिअ १४ विकसित
विय ८४=इव (द्रष्टव्य = मिय)
विच्छेय° १२७ [विच्छेद्] वियोग
°विद्दवण ३३ = विद्रावक
°विरहणी ११६ विरहिणी
विवज्जइ ९० विपद्यते
विहडति ७२ विघटन्ते
व्व ३२ इव

स

सयलज्ज (सइलज्ज) ४० शैलजा
°सक्कय° ६ संस्कृत
सद्दसत्थ° ५ शब्दशास्त्र
संनेहय° ४ संदेशक
सपुण्ण ३३ सम्पूर्ण
°समुह १३ समुख
समीलिय १६ [समीलित] समिश्रित
सरवर १४ सरोवर (गु सरवर)
°सरिच्छ ३६ सदृक्ष
ससहर ८ शशधर
सिरिय १ = सृष्ट
सिरेविणु ४० सृष्ट्वा
सिहण ३६ स्तन
सुयण° २१ स्वजन (व्याख्या)
सुकइत्त ६ सुकवित्व
सुम्मउ १० श्रूयताम्

सन्देशरासकान्तर्गत वनस्पतिनाम सूचि ।

नायरंग ६१ [नागरंग] नारङ्ग (गु. नारंगी)
नायवेलि ५८ नागवल्ली (गु. नाग-र-वेली)
नालिएर ५७ °केर (गु. नाळिएर)
निम्ब ५७ (गु. लींब-डो)
निम्बू ५९ (गु. लींबु)
निम्बोय ५७ ?
निविंजिय ५७ निम्बबीज ?

प

पलास ५७ °श
पाडल ५७ पाटल
पिप्पल ५७ (गु. पीपळो)
पुय ५७ ?
पूग° ६३

ब

बउल ५५ बकुल
बिज्जउरिय ५५ बीजपूरिका (गु. बिजोरी)
बिभीय ६० बिभीतक
बेरि ६२ बदरी
बोहेय ६२ ?

भ

भम्भ ५६ ?
भाहण ६२ ?
भुज्ज ५७ भूर्ज

म

मंजिट्ठ ५८ मञ्जिष्ठा (गु. मजीठ)
मरुभह् ६३ मरुत (गु. मरवी)
महुय ५८ मधूक (गु. महु-डो)
माउलिंग ५६ मातुलिङ्ग
मायन्द ५६ माकन्द
मालइ ५५ °ती
मालिय ५५ मालिका
मालूर ५६
मुर ५६
मोय ५६ [मोदा] अजमोदा (गु. अजमो)
मोहिम ६३=मोदा ?

र

रत्तंजण ६० रक्ताञ्जन
रत्तवल ५५ रक्तवल्ला
रत्तसाल ६१ °शाल

ल

लवंग ६०
लेसूड ६० ?

व

वड ६७ वट (गु. वड)
वंस ५७ वंश
वायम्ब ५९ ?
वालू ५५ एलवालु ?

स

सयवत्तिय ५५ शतपत्रिका
सरल ५९
संजिय ५६=सर्ज ?
सलइ ५९ °की
साय ५९ शाक (गु. साग)
सियर ५६ ?
सिमि ५९ शमी
सिरीस ५६ शिरीष (गु. सरस डो)
सीसम ५६ शिंशपा (गु. सीसम)
सुरयार ५९ [सुरदारु ?] देवदारु
सुहंजण ६१ [शुभाञ्जन] शिग्रु

ह

हिरन्न ५७ [हिरण्य] धत्तूर

सन्देश रासकान्तर्गत विशेषनाम सूचि ।

सन्देशरासकान्तर्गत छन्दोनाम सूचि ।